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DECEMBER, 1982



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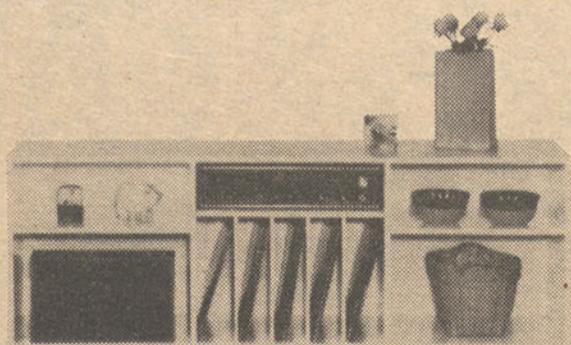
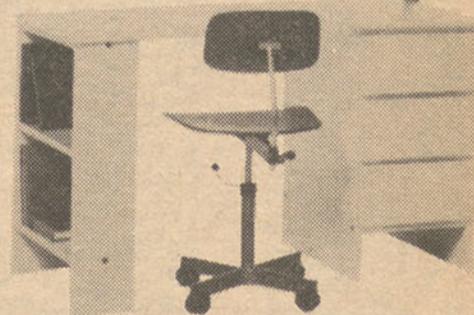


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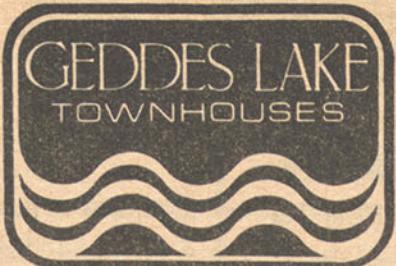
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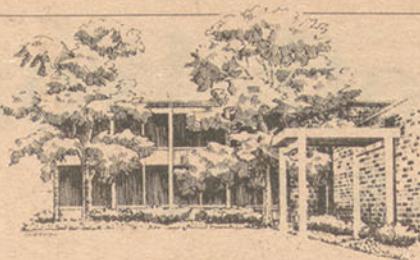


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Ann Arbor Observer

DECEMBER, 1982

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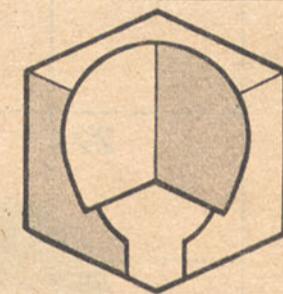


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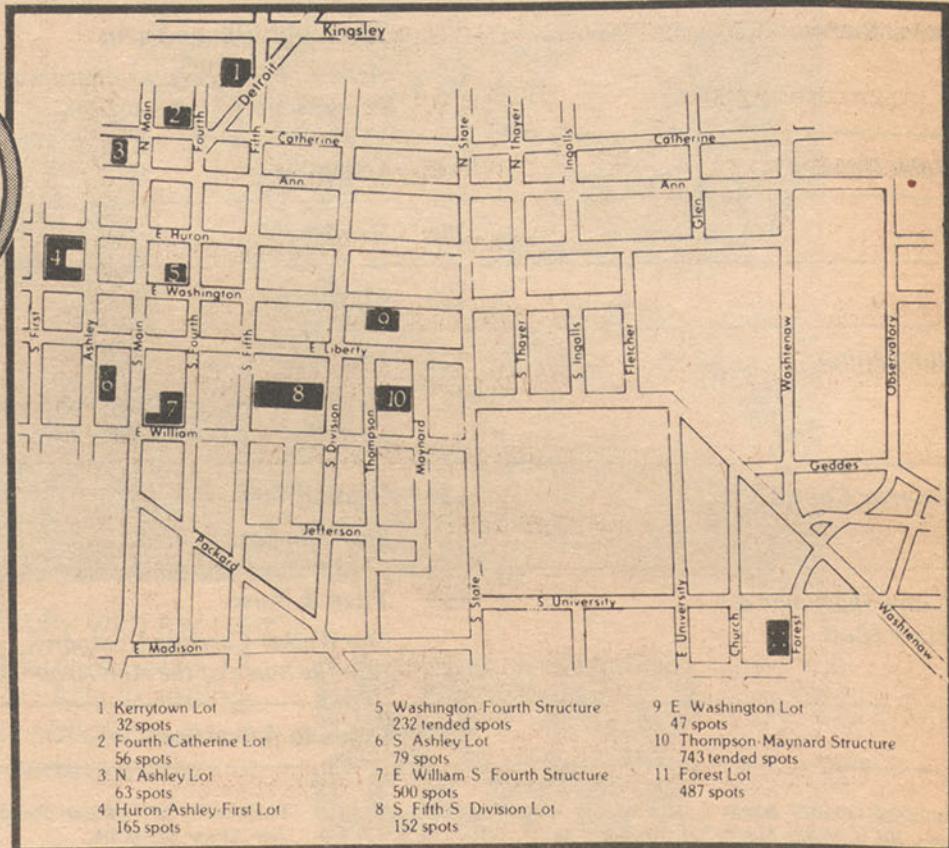
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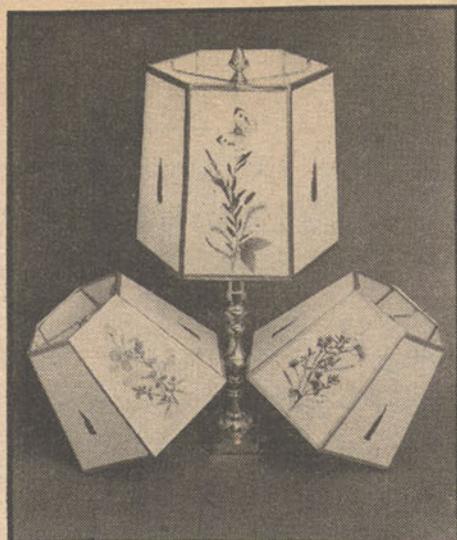
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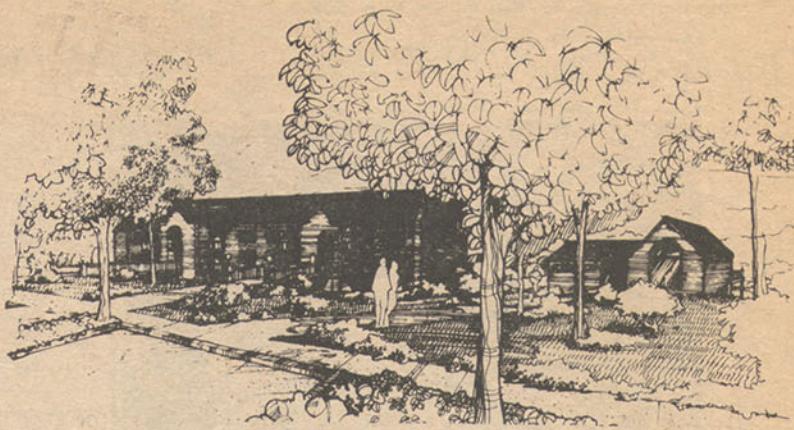


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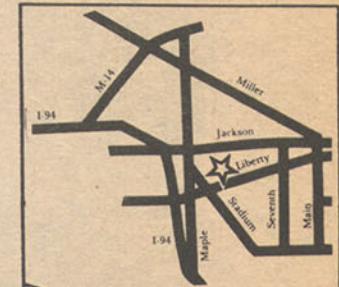
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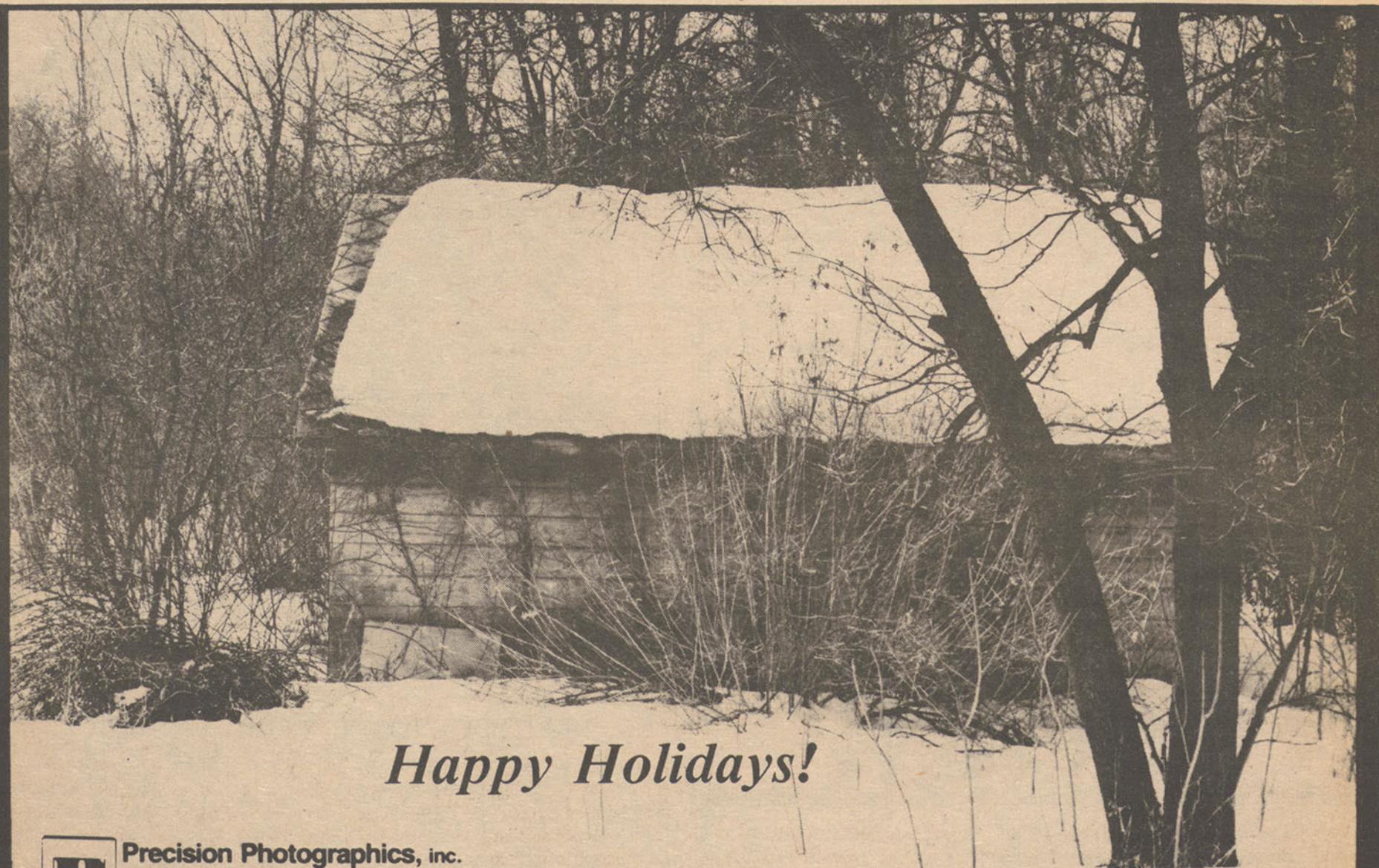


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AROUND TOWN



A dramatic new drive

Much concern for motorists, cyclists, and walkers went into the new \$7 million Fuller-Glen road project.

Last month drivers approaching the medical campus and Huron Street from Fuller Road had the startling and disorienting experience of traveling a familiar route through Fuller Park and suddenly being whisked way up over the train tracks onto a new bridge to an unexpectedly strange place up behind the hospitals on the hill, before coming to more familiar terrain in front of Angelo's Restaurant.

After a summer and fall of crawling through traffic in the construction zone of the old Fuller Road, the new roadway was exciting. First, dramatic progress had actually been made on a road project so extensive that merely getting around on the near north side had been a challenge all summer long. And second, the bridge and the sweeping road behind the hospital opened up a splendid new view.

After passing over the river down in the park, you reach the high bridge to the hospital loop road and get an unprecedented sense of how Ann Arbor fits into the river valley. There, in a single view, the westbound motorist or pedestrian

PETER YATES

can see some old houses perched high atop the steep, wooded hill behind the old St. Joe's; the richly medieval-looking towers of St. Thomas Church and the Gandy Dancer; and the sweep of the Broadway Bridge, busy with traffic. In the foreground are the train tracks, the river, the ten-story River House apartment building, and the playing fields of Riverside Park, which in early November were still sometimes dotted with the colorful jerseys of soccer players. (Next June, when the whole project is expected to be done, drivers going up to Huron will travel over a different, and somewhat lower, bridge leading to Glen Street, but the sense of drama will be similar.)

We called up City Engineer Leigh Chizek, who coordinated the design of the Fuller-Glen Project, as it is known. He was only too happy to go out to the site and talk about it. "It's the biggest project I'm likely to be involved in for a long time," he said. "I love it."

It is no accident at all, Chizek told us, that the road design takes into account the experience of the drivers, bus riders, cyclists, and pedestrians who use this heavily-traveled stretch between the U-M central campus and the North Campus area. It was all part of a design-team approach that Chizek credits with the project's success.

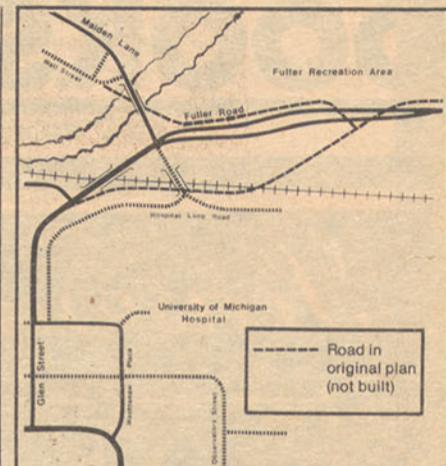
Actually, when he became involved as the head of the newly created city Engineering Department in January, 1980, the project had already been designed once. It had just been sent back to the drawing boards by objections from the Heritage and Conservation Recreation Service

(HCRS), a now-defunct federal review agency charged with approving any federally-funded project involving park land of any kind. (Community groups like the Ecology Center and Citizen's association for Area Planning were also worried that a freeway-like road with steep slopes would dominate the park and hurt water quality with increased erosion.) The road in the first proposal would have bisected the ten-acre open field in Fuller Park between the present old road and the train tracks, creating a five-acre traffic island. "HCRS said, 'Over our dead body,'" Chizek recalled.

Newly alerted to the monetary importance of environmental considerations, the city awarded the design contract to Washtenaw Engineering, who then included a landscape architect and land planner as part of the design team. Civil engineer Steve Lewis of Washtenaw Engineering was the key figure in the design team, responsible for coordinating the design and making sure it conformed with specifications of numerous government units ranging from five city departments and the U-M to the affected utilities, the State Highway Department, and Conrail. Lewis hired land planner and designer Peter Pollack of Pollack Design Associates and structural engineer Dan Reppuhn of G. J. McLaray & Sons in Lansing. The three-man design team reported to Chizek and routinely met with him and his project engineer and right-hand woman Rise Rasch. At critical points these meetings were also attended by the U-M design team headed by University Planner Fred Mayer.

In contrast to the team approach, Chizek says the typical way to design a big road project is to have one group with all the power—the city Engineering Department in this case—solicit opinions from consultants and then make decisions on its own.

"Our design team tried to look at the problem from all different aspects," Chizek explained. "As a traffic engineer, when I lay the road out, I like the geometrics to be nice and straight and tangent-long, flat curves. Well, Peter would come in and say, 'If you just modify this slightly, it'll only affect the road alignment a little bit, and it'll make a big difference in the way it looks and fits into the land. And then Steve Lewis would come in and say, 'You guys are crazy, because we can't do the drainage over here if we do that.' This thing has been through a very comprehensive design process. Nobody gets exactly what they want, but the end product is a well-



The Fuller-Glen road construction project had to add two extra lanes to Fuller Road as it leads to the U-M hospitals without unduly affecting the low-lying Fuller Recreation Area or turning Glen Street into a miniature expressway. The road built according to the original plan would have bisected the 10-acre passive recreation area between the railroad tracks and the Fuller Pool.

balanced—I've got to say a *very fine*—roadway."

Chizek is a bureaucrat who has a fair amount of passion invested in doing what he considers a quality job, and he's tremendously proud of this project and what it's taught him. "Look at this new bike path," he proclaimed, pointing to a broad path that curved well away from the main road around a tree. "If I'd been doing this bike path, I would have said, 'Christ, this is easy, I'm gonna make this right parallel to the road. But Peter wanted to make it fit into the park, so the bike rider feels separated from the road and more a part of the park."

Then he pointed to the just-finished eastbound section of the divided boulevard. "See how that's a little lower than the two west-bound lanes, and *they* are a little lower than the Fuller Park and Pool area? That's so anyone in their car going west into town or anyone around the pool will look over and see the *view*—the hospitals up on the hill—and not the cars. To get over the railroad tracks, a higher road elevation was needed. We had been planning on a very steep slope at the edge of the pavement [which is standard highway practice], so the road would be more like a freeway. That way you, the driver, are not part of the landscape, part of the park, you're independent from it. Here, you are *part* of the park. The whole concept of this road is, it's gonna be a transition from a park to a city. As we go on up the hill to Huron,



The design team (Dan Reppuhn, Leigh Chizek, Steve Lewis, and Peter Pollack) in front of bridge over the Huron River. A surprisingly difficult problem was designing bridge rail to meet 4½-foot state highway requirements for bike paths and still allow passersby to see the view through it, without putting up a chain link fence.

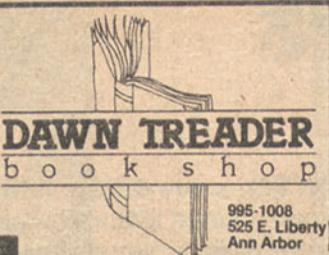


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AROUND TOWN

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building the road and then saying, 'Hey,
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Being a landscape architect is a lot more
than putting in trees, I found out."

So long, WUOM, Hello, WFMT.

Homegrown radio
phenomenon reflects on
his Ann Arbor roots as
he heads for Chicago.

Evans Mirageas was in a reflective mood the other day when we met for a farewell lunch. As of December 1, he will be leaving radio station WUOM, the only place he has ever worked full-time, and Ann Arbor, the only place he's ever lived, for Chicago and a new job with WFMT. That's the prestigious commercial classical music station that also pioneered the sophisticated radio magazine format and features the likes of Studs Terkel.

Though Mirageas's title at WUOM is senior producer, and though he's been the recording engineer for most of the station's many live and taped broadcasts of musical performances here in Ann Arbor, he is best known as the genial host of "Music of the Masters," "Opera Night," and "Studio Showcase." As such, he's been something of a boy wonder, a homegrown phenomenon. His smooth, articulate announcing style, his friendly familiarity with the classical music repertoire, and his comfortably correct pronunciation of the names of even the most difficult foreign composers and works, his easy self-assurance that occasionally verges on conceit—all this leads listeners to expect a man in his forties, a lifelong connoisseur of good music and high culture, from a family most likely long established in the world of scholarship or the arts. In fact, Mirageas is only twenty-eight, and he has sounded this way for years. His father

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RUTH LEWIS
Evans Mirageas (center) and George Cacioppo relax after cooking one of their famous Italian dinners prepared for WUOM fundraisers.

was a printer. His grandparents came over from Greece around 1910 and went into the restaurant business.

Mirageas is very close to his maternal grandparents, Peter and Alice Collins (originally Kyriakoulos), and lists "lunch at my grandmother's" as one of the things he'll miss most about leaving Ann Arbor. He speaks fluent Greek, which is most unusual for third-generation Greek-Americans, and he feels that taking part in Chicago's large Greek community will help cure the homesickness he knows he'll feel at first, despite his excitement about his new job.

"Hearing the [Greek] language spoken, being involved in the [Greek Orthodox] church—that's very central to what gives me such enthusiasm," he explains. "It's an emotional treasure, tied up with the way you're made to feel about your culture—not so much to do with the ancient Greeks as pride in what your people were able to do in a few generations of hard work. When you start out from a good, solid, middle-class base like my grandparents gave us, there's practically nothing you can't do. My father pushed me to do what I wanted to do. He loved gardening, Mario Lanza, Broadway musicals, the Boston Pops. I remember opening all the windows so my father could weed listening to Mario Lanza."

Mirageas attributes his early career start to a fortunate succession of mentors who knew how to trigger and channel his natural energy. The first was his orchestra director at Tappan Junior High, Gabriel Villasurda. "One day I

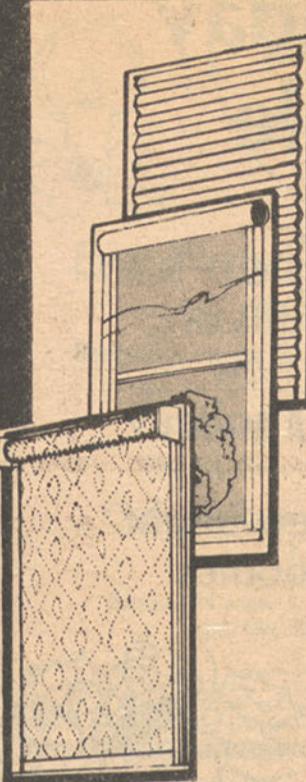
heard the Beethoven violin concerto coming out of his office. I was transfixed. He just let me listen. He must have sensed something, because a few days later the Brahms violin concerto was on. Before I knew it, I was hooked. He suggested that I go to the Liberty Music Shop, where I was met by a lady who looked forbidding but was really very friendly—Millie Wrightman. She's still there, encouraging and suggesting things to customers the same way."

Gerd Mauerhoff, Liberty Music's founder, similarly took Mirageas under his wing and offered him a part-time job which exposed him to more and more music. "Mauerhoff was very clever," Mirageas recalls. "He knew what areas to steer me in. He never said, 'You should know Beethoven's Fifth by the time you are sixteen.' He acquainted me with the repertoire in a very subtle way. He would say, 'I know you don't like opera, but do me a favor. Listen to this.' It was The Pearl Fisher by Bizet, which has incredibly beautiful melodies and a silly plot. That got me hooked. Then he said, 'If you like that, you might like this.' Tom Allen [Liberty's manager today] got the same education somewhat earlier."

The idea of going into radio didn't occur to Mirageas until, as a U-M freshman, he saw a poster in his dorm advertising for volunteers to staff a dorm station. He ended up working in WRCN's Sunday morning slot from six to nine. "I was *awful*," he recalls. "I only know one person who ever listened, a tuba player now with the New York

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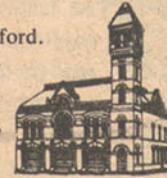
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AROUND TOWN

Philharmonic, and he confided that he felt so embarrassed for me, he shut it off. It was a chance to be bad."

A semester later he had taken over the same Sunday-morning slot on WCBN-FM and organized an immensely successful classical music marathon for study days. That caught the attention of Fred Hindley at WUOM. "I got a tour of the station," Mirageas remembers, and he asked me to audition for part-time Saturday night news announcer. I started on August 11, 1973. I was nineteen, and I was very nervous. Like the story goes, I've been there ever since. I would go to class in the morning [he studied music history, speech, and journalism], work at Liberty Music from three to five and at WUOM in the evening.

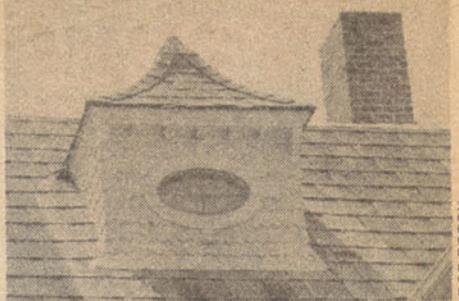
"WUOM was a great atmosphere in which to grow up. There was so much freedom until the budget crisis hit. Being personable, outgoing, and a little pushy, I started making arrangements for shows, editing, announcing for broadcasts. I became like a one-man band. I owe a great deal to program director Stephen Skelley and station manager Neal Bedford."

Ann Arbor audiences will still be able to hear Mirageas occasionally on the new show he's producing, though his boss, famed classical music announcer James Unrath, will be the principal on-air voice. "Music in America" is a nationally syndicated program sponsored by Lincoln-Mercury and produced by WFMT. Each one-hour show publicizes an upcoming musical event somewhere in the U.S., an important event with some kind of personality, Mirageas says, that will come across on the air. The show has been on the air since early November (WUOM will pick it up starting December 3), so Mirageas has already been on the job, commuting weekly to Chicago.

As the producer, he keeps up on events planned nationwide, helps select the performances to preview, and plans the recorded music and interviews. He conducts some interviews—he feels his forte is drawing musicians out about the basic emotions of music—and some are from WFMT's extensive archive of taped interviews with famous musicians. Selections from the music and interviews are then combined with scene-setting commentary to whet the audience's anticipation of the big event. WUOM will be airing the show at seven o'clock Friday evenings.

Test of the town

The tricky angle of last month's mystery photo would fool some readers into thinking it was of the grillework facade of a parking structure's upper levels, we hoped. But it didn't. Every entrant but one knew it was Maynard House, the ten-story apartment



Where is this?

house at Maynard and William. Dave Miller of Gregory wrote, "In the three or so years I've been reading this, this is the first photo I could identify." Maynard House, built about 1960, was the first of developer John Stegeman's several conspicuous additions to the Ann Arbor scene. (Later ones were the Campus Inn, Tower Plaza, and the Albert Terrace apartments.)

The names of Town Test entrants Vicki Engel and Susan Wineberg were chosen winners by chance. They can receive records of their choice from the Liberty Music Shop, 417 East Liberty. To enter the contest, mail a letter or, preferably, a picture postcard with your answer to Test of the Town, Ann Arbor Observer, 206 South Main, Ann Arbor 48104. This month's deadline is early: December 13th. Sorry, we can't respond to all entries.

Ordinary folks and history

Ten things U-M archivists would like more of.

If archivists were to search through the attics and desk drawers of ordinary people, what would they want to keep? What stuff that gets saved—letters, photo albums, meeting notes, greeting cards, letters sent home from college—would be of any interest to historians in the near and distant future? We went out to North Campus and the Michigan Historical Collections, housed in the plushly quiet Bentley Library just up from the new Ford Library, and asked Fran Blouin, the director, and Ken Scheffel, the field representative, to come up with a wish list of what they'd like to get—not from the prominent people like Phil Hart or George Romney, whose papers fill box after box in the library's stacks, but from ordinary folks who never considered themselves historically significant.

Many treasured family heirlooms—the family Bible, albums of studio portraits, newspapers with the banner headlines "WAR ENDED"—would be of no interest at all to archivists, while items that many people might consider too personal and trivial—things like letters, diaries, the correspondence of the family woolen mill just before it went under—could be intensely interesting.

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AROUND TOWN

Historical Collections are interested only in items that have some connection with Michigan. But the collections' scope has been broadly social in nature ever since U-M history professor Louis Van De Velde founded the archives in 1935. Their holdings go beyond political history to include religion and issues like abolition and temperance.

MICHIGAN ARCHIVISTS' WISH LIST

1. Documentation of conservative causes, including the Wallace campaign in Michigan, anti-bussing, parochial aid

A big problem archivists face is that some kinds of people are much more interested in keeping records than others. University professors, community leaders, and political figures are by far the biggest donors to historical libraries. These people tend to have a sense of their roles in history and to preserve their records. Historical documentation of grassroots causes, on the other hand, is often frustratingly weak, especially when those causes are motivated more by emotional reaction than by a clearly articulated political program. "I wish we had more on the Wallace movement in Michigan, which was so important in twentieth-century politics," Scheffel complains. "I've written to everyone of prominence. Nobody gave us anything. With the anti-bussing movement, too, we've had no success. Irene McCabe told me, 'I really haven't saved anything.'"

"We collect on all sides of an issue," Blouin and Scheffel often say, so it frustrates them to have such ideological gaps. They are proud of their success in collecting all sides of the abortion issue and lament their lack of pro-parochial material.

2. Materials from fundamentalist and evangelical churches, black and white

Church history has always been a strength of the Collections, but churches

without strong central administrations—Southern Baptist churches and all kinds of evangelical churches—are poorly represented. Black churches, until now also a weak area, are the subject of a current push for materials, which can include written and taped sermons as well as church records.

3. Letters and diaries about migration to Michigan, especially from the South and Canada

Migration to Michigan has been another Michigan Historical Collections specialty. In the Immigration Sources Project, letters sent home from Michigan to relatives in The Netherlands, Ireland, Finland, and Poland were actively sought in those countries, with considerable success except for Poland. Now the weakest areas are internal migrations—to Michigan from the South, for instance, or from Canada. Southern black migration has received national attention, but Blouin says, "It's virtually impossible to find good documents about the Southern white migration."

4. Diaries and long runs of informative letters

Keeping a diary, once a common pastime, is rare in the TV age—so rare that the Collections would value virtually any contemporary diaries in which people systematically and thoughtfully documented their everyday lives and recorded observations on contemporary events. Long runs of what historians call "good-content letters" are valued, particularly if they reflect a person's view of a period of great change. Now that long-distance phone rates are relatively inexpensive, letters are also becoming rarer.

5. Impressions and reactions to periods of great social change, such as the Sixties

Student activism on the U-M campus in the Sixties is fairly well documented from the standpoint of participants, though more materials, especially about Ann Arbor's Human Rights Party, would be welcome. But so far the Collections don't have letters or diaries ex-

Your family's history is significant

Suggestions for a family history project.

Blouin and Scheffel's lengthy wish list suggested that most families could undertake a simple family history project that could, if well done, have real historical value. Holiday family reunions could be a good time to sit down and start one.

"We'd be especially interested in family histories that go beyond the factual to some sort of impressionistic reminiscences," Blouin suggests. "I'd be particularly interested in institutions and the roles they played. Church, town, the lodge, the country club, the union, voluntary associations. What was your day like? What was the structure of your family? What I think would be very interesting, particularly with people in midlife, in their fifties, is, What are your accomplishments? What do you most pride in your life? What are your regrets? It would be interesting to get an idea of what frustrated your ambitions."

Scheffel, as the Collections' field representative, is expert at opening people up about their lives in order to see what significant materials they might have. He likes to ask the key questions "Where are you from?" and "How did you get from there to here?"—questions, he feels, that highlight important social movements like America's transformation from a rural to an urban and suburban society. And, he stresses, good family historians should keep asking not only what happened but *why*. A photograph album can freshen memories and generate a lot of discussion, Scheffel adds.

Once the family reminiscences are in note or taped form, Blouin suggests that "whoever got the idea to do the project in the beginning ought to sit down and take the time—it might take a year—to actually put it all in perspective and write a family history."

pressing the reactions of students not involved in activist or revolutionary causes—students perhaps confused or even repulsed by the campus turmoil.

6. Materials on individual U-M students and support staff

U-M student letters from less eventful periods of recent history would also be welcome, since the Michigan Historical Collections serve as the official university archive. Information about the U-M support staff—secretaries, plant department employees, custodians—is virtually non-existent, and Scheffel says he would love to have accounts of their work and home lives and family backgrounds.

7. Accounts and photos of people at work

Information on the work lives of most people are, in fact, rare, and photographs of people at work are even rarer—an irony, since today, with weakening institutions of family and church, work has played a more important part in the meaning of people's lives.

8. Business letters and records

Rarer still are candid business records, especially those giving insight into how decisions are made—a result, Scheffel suggests, of today's sophisticated and secret new product development and of the increasingly litigious nature of our lawyer-laden society.

9. Slice-of-life photographs

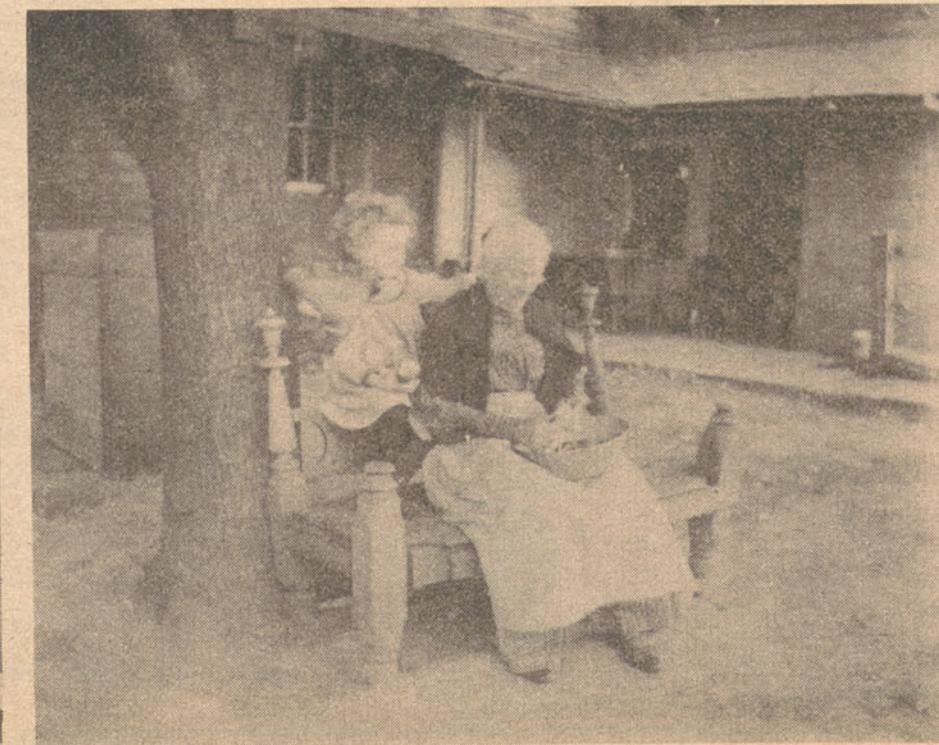
Most photo albums record events that are exceptional, not typical—babies (the first one in particular), vacations, First Communions, special events, weddings—things which give albums a sameness that makes them less valuable historically. Slice-of-life photographs—Mom fixing dinner or hanging out the wash, Dad getting on the bus in the morning—are much more significant and much less common.

10. Family histories

See boxed article.

An irony of contemporary social history, Blouin points out, is that the individual gets lost in an ever-increasing mass of statistics. "Through government statistics we know what people did, where they lived. We have all this aggregate data, but it's difficult to know *why* they did things. We don't have real insight, for instance, into the people who made that enormous migration from the South. . . . And that's where the excitement of history is—to get into the mindset of a person who was part of a larger phenomenon and see how it affected them."

Ella Fuller recorded the everyday life of her family and neighbors in Ypsilanti Township on 250 glass-plate negatives taken between 1900 and 1914. In 1970 Ann Arbor pediatrician Mark Hildebrandt bought them at an auction for \$5 and gave them to the Michigan Historical Collections, where they are a prized collection. Such informal shots of people going about their everyday lives are rare.





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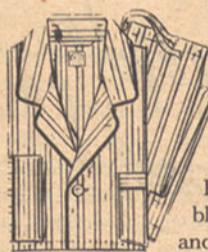
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ANN ARBOR UPDATE

December's Weather

Ann Arbor's Average Weather for December

Average monthly snowfall	8.0 inches
Average monthly precipitation	2.17 inches
Average high temperature	34.8°F
Average low temperature	21.5°F
Extreme high	64°F (1975)
Extreme low	-12°F (1960)

Actual Ann Arbor Weather—December 1981

Monthly snowfall	17.5 inches
Monthly precipitation	2.14 inches
Average high temperature	33.5°F
Average low temperature	21.7°F
Extreme high	54°F
Extreme low	5°F

Information provided by the Ann Arbor Weather Calendar by Bernard H. DeWitt and Dennis G. Baker and the Michigan Climatological Data.

For December, Ann Arbor skies will be cloudy an average of 79% of the time. During the winter months, our area is the cloudiest in the U.S., with the possible exception of the Pacific Northwest. The reason for this dismal wintertime phenomenon are the cloud-producing cold frontal systems out of the Northwest which pass over the generally warmer Great Lakes. The result is even more clouds.

There won't be much of a change in our predominantly cloudy weather until March or April, when the temperature of the Lakes becomes cooler than the air from the northwest.

Inside City Hall

It could be an interesting Democratic mayoral primary this February. Three-term councilwoman Leslie Morris and former county drain commissioner Tom Blessing are the major contenders so far. Morris says her major issue will be "equity." She stresses her experience in city government. ("Ann Arbor needs a mayor who knows and understands every facet of Ann Arbor government," she says.) She promises to divide scarce resources more equitably, but uses the equity platform most pointedly in an effort to woo the much-publicized female vote. "The citizens who are most in need of a fairer share from our society are easy to overlook. They are mostly women and children. They are women who are afraid to go out alone at night."

In this initial foray, Morris did not mount a major attack on the Republicans, except to say, in an obvious comparison between herself and the sometimes impulsive Mayor Lou Belcher, "I am not afraid to take positions on controversial issues. But I do so only after weighing all the evidence, not on the emotion of the moment." Tom Blessing, on the other hand, came out with his cannons aimed directly at the Republican majority's performance over the past five years. He told us, "The biggest issue is the Republicans' total lack of a program over the last five years. They have left the city without any long-range economic development program. They have left us without any human resources program, and they've left us without any general infrastructure maintenance program."

By firing away at the Republicans, Blessing is distancing himself from the considerable anti-Morris faction of the local

Democratic Party. In doing so, he apparently is looking beyond the primary to unify his party for the difficult challenge of running against Mayor Belcher. Morris has to write off a fair number of Democratic regulars at the outset, because last year she supported a primary opponent of former Democratic councilman Earl Greene and the year before she sided against former Democratic mayor Al Wheeler in the bitter dispute over his wife's administration of the Model Cities Dental Clinic. Blessing, meanwhile, has garnered the impressive support of former mayors Wheeler and Bob Harris and the last two unsuccessful Democratic mayoral candidates, Jamie Kenworthy and Bob Faber.

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The one Democrat who could mount a successful last-minute campaign for the mayoral campaign still isn't ruling himself out. But lame duck State Senator Ed Pierce says he would be "surprised" if he decided to do so. Pierce is presently aiming to practice medicine part time and get a job in Lansing as a social services or health care consultant to the legislature or executive branch. He already has written a letter to Governor-elect Blanchard offering his services. Senate majority leader Faust will be receiving one shortly.

Pierce says he should know by the first week in December if he's got a Lansing job. If not, he just might take a look at the mayoral race. He admits being interested in the issues involved, but finds it hard to see how to fit into a job he sees as full time that pays \$10,750 a year. "I don't think I'm in the position to spend the kind of time that I'd want to spend on it for the kind of money it pays," he commented.

Councilman Ed Hood groaned when we told him that the airport expansion forces were mounting another offensive. "Oh Lord, I hope not. I hate to see it come back." Each time the pro-airport forces have tried to have the runway lengthened or more sophisticated electronic guidance equipment installed, council chambers become packed with outraged Georgetown residents fearful of more and bigger planes flying over their rooftops. Equally enraged pilots argue that the airport improvements would just make it a safer place to land. Last time council defeated the airport proposal 10-1, with Mayor Belcher alone supporting it. Council even passed a resolution at the time asking that the emotionally draining issue not be brought up again. Hood, whose ward includes Georgetown, remains adamantly opposed to airport improvements. "You can argue til the cows come home that lengthening the runway is a safety issue, but it's not perceived that way, and you're going to get the same anti-airport group inflamed again."

This time the pilots are not pushing to lengthen the existing runway, but rather to build a new runway (all paid for by the federal government) which would take incoming planes over Lodi Township. Their

lobbying seems to be paying off. In addition to Belcher, all four council Democrats seem at present to favor the new runway. All Belcher needs is one more Republican vote to allow the pro-airport forces finally to prevail.

For a long time now it has been known that Acting City Administrator Tom Collins has had the inside track for the post he has been filling ever since city council dismissed Terry Sprenkle late last spring. One council member summed up Collins's appeal in this way: "He's not politically savvy the way Sy Murray is. Sy was almost cunning, you know. Tom is savvy too, but not so much in anticipating partisan battles—he just refuses to get involved. You know when you go to him you're going to get a very straightforward, candid response, and it matters not which party you're from."

One possible hitch: Collins has said he doesn't want to be a divisive element—he only wants the job if it's a unanimous council decision. He would be very happy, if it's not, to go back to his old job as assistant city administrator for engineering. Everybody on council except for two Democrats are ready to vote for Collins. Lowell Peterson and Rafe Ezekiel, while not against Collins, would like to see what kind of talent is out there nation-wide to fill Ann Arbor's top City Hall post. When told that it would cost the city \$20,000 for a head hunt, they decided to get a feel for the field by staging a simulated hunt using the resumes from the city's last city administrator search. More than one close observer has speculated that even if Peterson and Ezekiel were to vote against Collins, he would still take the job with a 9-2 vote. The vote should come up in early December.

The city is cracking down on businesses which haven't paid property taxes on their equipment. Over three hundred businesses are delinquent, so the city has hired an attorney, Paul Rheingold, to take to court those who don't pay. The efforts have netted the city \$110,000 through October.

Democrats on city council, who not infrequently complain of the covert machinations of Mayor Belcher and his cohorts, themselves had a little explaining to do recently. The affair centers on one of the heaviest political issues facing city council these days: just how bad off are the city's needy? The answer will crucially affect how involved the city gets in human services at a time of declining state and federal involvement. The obvious method for measuring the amount of need is to survey citizens, so council voted \$5,000 to have a survey conducted. But only later (and by accident) did Republicans on council learn that the survey would be done by the U-M psychology students of liberal councilman Rafe Ezekiel, who Republicans understandably might suspect would frame a survey unduly emphasizing the problems of the city's poor.

Ezekiel, a U-M professor of social psychology, was embarrassed by the tardy revelation. He regretted the harm it would cause his months-long efforts to develop a better working relationship with council Republicans.

Mayor Belcher, after hearing of Ezekiel's connection with the survey, and particularly after hearing that Ezekiel had told his students that the survey was supposed to help the city figure out how to spend some extra money it had, decided to veto the \$5,000



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appropriation. Belcher was obviously not sad to scrap the survey, whose results might have added pressure on the Republicans to dip into city coffers to help out the needy.

(For a more in-depth analysis of the politically volatile question of city human services, see "How Much Is Enough?" by John Hinckley on page 43.)

A firm wanting to build an adult movie theater in Ann Arbor has filed suit in U.S. District Court, challenging Ann Arbor's zoning ordinance.

The suit, filed on behalf of Christy Newsreels, Inc., contends that Ann Arbor zoning regulations violate constitutional freedoms, including freedom of speech and the right to due process and equal protection. According to the suit, only one percent of city property is zoned for adult entertainment, and thus the ordinance is unduly restrictive. It asks the District Court to nullify the ordinance and to prohibit the City from enforcing it.

Gregory Lord, the attorney for Christy Newsreels, also represents the Danish News adult bookstore on Fourth Avenue. The bookstore was ordered closed earlier this year for zoning violations and presently has suits pending in the Michigan Court of Appeals and the U.S. District Court.

City Attorney Bruce Laidlaw maintains the city has already fought and won the battle over its zoning ordinance in the Danish News case. "I'm strongly suspicious that the suit by Christy Newsreels is just another put-up suit by the Danish News to attack the ordinance from another angle," said Laidlaw. Are Ann Arbor's zoning regulations too restrictive? Laidlaw says no. The zoning is typical of ordinances in many cities in that it limits adult entertainment activities to the central business district. There are also regulations which require that adult entertainment businesses be at least seven hundred feet from one another and from residential zones. A survey taken last year by the City Attorney's staff showed thirty potential sites for adult entertainment. Many of the sites are occupied by existing businesses, but, Laidlaw says, the sites are there.

The City Attorney's staff is studying the suit and will probably file a motion to have it dismissed on the grounds that the City has already successfully defended its zoning ordinance in the Danish News case.

A comprehensive proposal to stiffen Planning Commission standards for protecting the city's natural features from reckless development was put on indefinite hold by city council. Both parties indicated they wanted more time to review the proposal before giving it even preliminary approval, and Republicans, who discussed the plan briefly in party caucus, announced that they could already see some major problems with the plan. For instance, the proposed new rules would require a developer to show that his development plans are as environmentally sound as is possible. Currently the burden of proof is on the city to demonstrate that a developer has feasible alternatives which would do less damage to natural features such as trees, slopes, and streams. Fourth Ward Republican Ed Hood argues that this requirement to prove that no better way exists would place a nearly impossible burden on developers and provide development opponents with an all-too-easy means for tying proposed developments up in court. City council plans to hold one or two working sessions on the issue of how to protect the city's natural features before sending the matter back to the Planning Commission for revisions.

\$500,000 for rehab loans on rental housing has been awarded to the city's Community Development department by the

state of Michigan. The money is earmarked for rehabilitation of low-to-moderate-income rental housing. As required by the state, the city's Community Development office will contribute from \$166,000 to \$388,000 of its federal block grant entitlement (CDBG) to the program. Individual loans will come from state money loaned at 10% interest and from CDBG money loaned at 1%. Acting Community Development director William Hampton says that each loan will be structured so that the property owner earns the same return on his property after the rehabilitation as he did before. In addition, at least half of the rental units in properties which receive these loans must be set aside for low-income recipients of federal Section 8 rent subsidies.

Ann Arbor's ever-diligent parking meter enforcers outdid themselves in October. The thirteen-member squad wrote a total of 24,030 tickets, up from just 19,525 for October of last year. The number of vehicles they had towed, however, plummeted in October to 295 from 418 the year before. A more lenient city policy on towings? No. Two of the parking meter squad's three spotters, whose job it is to search out cars with more than six outstanding tickets, happened to be on temporary duty elsewhere for October. Look for another healthy increase in towings for November.

The efforts of the parking meter squad netted the city \$127,992 for October. Not everybody, however, pays their parking tickets. The city has unpaid parking ticket fines totaling \$1,651,010 going back to 1980.

City Attorney Bruce Laidlaw has been foiled for a second time in his efforts to save the city time and money by eliminating jury trials for minor violations of the city code. Last spring, Laidlaw proposed raising the maximum general penalty for such offenses as littering and illegal handbill posting from \$100 and/or 90 days in jail to \$500. Several local lawyers questioned whether elimination of possible jail time would eliminate a defendant's right to a jury trial in such cases, as Laidlaw contended. They also argued that to make a suspect liable to criminal conviction without the right to a jury trial was unfair and probably unconstitutional. So Laidlaw rewrote the proposed ordinance to reduce these infractions from misdemeanors to civil infractions. Local attorneys who appeared at a public hearing on the ordinance applauded this move toward decriminalization, but still they were not satisfied. Stanley Pollack argued that the \$500 maximum fine was so large that no one would risk pleading guilty, thus clogging the courts. Two ACLU attorneys, Molly Reno and Jean King, questioned sections of the proposed ordinance that would permit warrantless seizure of evidence from suspected offenders and would make it a criminal offense to resist such seizures. They claimed these sections were plainly unconstitutional. Passage of this ordinance, they warned, would invite a costly and embarrassing court challenge. The mayor and council indicated that they agreed and would ask Laidlaw either to return to the drawing board for a third try or else drop his efforts to reform code penalties altogether.

The city's first-quarter financial report showed good news outweighing bad news by \$38,154. Most of the good news resulted from a \$500,000 error in the city's favor made by assistant city administrator Don Ayers in calculating the 1982-1983 property tax millage. The biggest chunks of bad news were a \$120,000 reduction in federal revenue sharing and a \$160,000 shortfall in revenues from the state's weight and gas tax fund. The city added \$3,389 of the extra \$38,000 to its

contingency reserve for unanticipated funding needs. The remaining \$34,765 was restored to the \$1.49 million general fund surplus, which council had earlier reduced by some \$85,000 when it wrote off the last bit of the Michigan Theater debt.

Council Democrats, who made no protests against these budget revisions, seem to have been caught napping. They had been eagerly awaiting first-quarter additions to the contingency fund to provide money for a variety of human service projects. But after having successfully fought Mayor Belcher's proposal to use contingency money for the Michigan Theater, they unaccountably allowed most of the new money to be siphoned off into the general fund surplus. Republicans have long made it clear that they regard the surplus as a virtually unspendable cushion which enables the city to pay its bills without having to borrow.

The city is offering free parking at all city-owned parking lots and structures to entice shoppers downtown during the holiday shopping season. The offer is in effect every Friday night (5-9 p.m. and noon-9 p.m. on December 24) and all day Saturday beginning November 26. In addition, the Ann Arbor Transportation Authority offers free bus service throughout the AATA area on November 26-27 and December 4, 11, and 18. In conjunction with the free ride days, AATA is conducting a sweepstakes with prizes from more than fifty local merchants. The sweepstakes drawing is at the Michigan Theater on December 19 (see Events calendar listing).

U-M

Some U-M officials are having second thoughts about the discontinuance reviews now being concluded for the schools of Art, Natural Resources, and Education. It was expected from the outset that Education could be substantially cut and that tenured professors would be displaced as a result. Because of this sensitive eventuality, it was felt that the review process would be fairer if more than just Education were scrutinized for possibly major cuts.

Natural Resources was chosen, not because officials thought it ought to be eliminated, but because the review would make it easier for the dean to shift its emphasis away from forestry, the field from which the school first developed. Recommendations from the review committee should make it easier to modernize the school.

The Art School was targeted because U-M officials felt in the dark about just how good it is. (Outside consultants brought in for the review indicate that it is quite good.) But neither Art nor Natural Resources was expected to take anything close to the cuts Education would suffer. So U-M officials were dismayed to see how upset the Art and Natural Resources students and faculty got because of the reviews. Once the reviews were underway, it wasn't possible to reassure the two schools that no major cuts would be made because it would appear that the administration was prejudging the reviews.

From this point on, the process of reallocating tight U-M resources is likely to be much more low profile, we are told. The remainder of the five-year plan to redistribute \$20 million will primarily be a matter of giving each U-M college a certain amount to trim for each of the next four years. The remaining four-year plan is supposed to be hammered out by January.

U-M administrators are already wondering how to handle the delicate problem of



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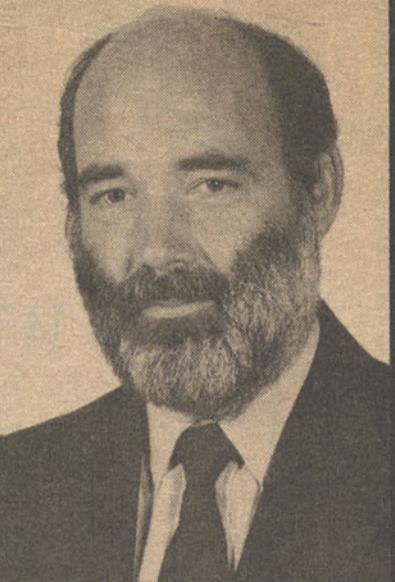
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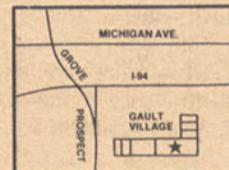
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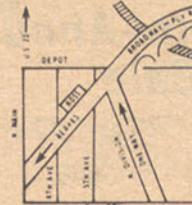
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what to do with tenured Education professors whose jobs might be eliminated as a result of the review of the school. Berkeley faced a similar problem recently and moved its education faculty to various related units like psychology and sociology. The word is that such a solution has not worked well. Stanford cut its education school by attrition, which is not likely to result in the kind of immediate savings the U-M needs. A more likely approach: a "buyout," whereby a professor is offered a lump sum to resign.

Another perplexing problem if much of the School of Education is eliminated: what to do with the many jocks who depend on a physical education major to get through college? The members of the committee reviewing the Education School for discontinuance were specifically told not to let the prospect of hurting the U-M football or basketball teams influence their recommendations. As one official put it, "We can't let the tail wag the dog."

U-M research funding slipped slightly for 1981-1982. Hardest hit were the social sciences. The Institute for Social Research was down over \$1 million to \$16.3 million. The level of Medical School research continues to surge: up \$5 million to \$39 million this year.

The biggest reason for the slight decline in overall research areas was lower federal sponsorship of research. The director of research at the University of Wisconsin told us his university suffered the same slight decline due to lower federal funds.

The U-M fared rather well in a recent survey of the quality of graduate programs in the humanities. In six out of nine fields, U-M programs were in the top ten. Here are the Michigan scores for faculty quality, along with the schools that scored better than the U-M. The average score was 50.

ART HISTORY:

1. New York U.....	70
2. Harvard.....	69
3. Yale.....	68
4. Columbia.....	68
5. Princeton.....	66
6. Berkeley.....	64
7. Stanford.....	59
8. Johns Hopkins.....	58
8. Michigan.....	58

CLASSICS:

1. Harvard.....	70
2. Berkeley.....	67
3. Yale.....	65
4. Princeton.....	62
5. Michigan.....	61

ENGLISH:

1. Yale.....	73
2. Berkeley.....	71
3. Virginia.....	70
4. Harvard.....	69
5. Chicago.....	68
5. Columbia.....	68
7. Cornell.....	67
7. Johns Hopkins.....	67
7. Princeton.....	67
10. Stanford.....	66
11. Pennsylvania.....	64
11. Brown.....	64
11. UCLA.....	64
14. CCNY.....	63
15. Rutgers.....	62
16. Michigan.....	61

FRENCH:

1. Yale.....	74
2. Princeton.....	73
3. Columbia.....	70
4. New York U.....	68
5. CCNY.....	62
5. Virginia.....	62
7. Berkeley.....	61
7. Michigan.....	61

GERMAN:

1. Wisconsin.....	67
1. Yale.....	67

1. Princeton	67
4. Indiana	65
4. Berkeley	65
6. Texas	63
6. Stanford	63
6. Cornell	63
9. Harvard	59
10. Illinois	57
10. UCLA	57
10. U. Washington	57
10. Massachusetts	57
14. Michigan	56

LINGUISTICS:

1. MIT	69
2. UCLA	66
3. Texas	63
4. Chicago	62
5. Berkeley	61
5. Pennsylvania	61
7. UC San Diego	60
7. Massachusetts	60
9. Stanford	58
10. Ohio State	57
10. Illinois	57
12. Harvard	55
13. Yale	52
13. CCNY	52
13. USC	52
13. Hawaii	52
17. Washington	51
18. Cornell	50
18. Connecticut	50
18. Arizona	50
21. Kansas	48
21. Michigan	48

MUSIC:

1. Princeton	67
1. Berkeley	67
1. Chicago	67
4. Yale	66
5. Illinois	63
6. CCNY	62
6. Pennsylvania	62
6. Michigan	62

PHILOSOPHY:

1. Harvard	72
2. Pittsburgh	71
2. Princeton	71
4. Berkeley	69
5. UCLA	68
6. Chicago	67
7. Stanford	66
8. Michigan	65

SPANISH:

1. Harvard	74
2. Pennsylvania	72
3. Texas	69
4. Berkeley	67
5. Yale	68
6. Michigan	65

Michigan humanities programs did conspicuously poorer in the amount they were rated improved over the past five years. Here are their improvement rankings followed by the total number of programs rated.

Art History	21st out of 41
Classics	8th out of 35
English	58th out of 113
French	32nd out of 59
German	11th out of 50
Linguistics	30th out of 36
Music	23rd out of 53
Philosophy	69th out of 83
Spanish	28th out of 70

One department whose members feel they were underrated by the humanities survey is English. Department chairman John Knott points out that departmental reputations often don't change for several years after significant improvements. He feels the addition of four people recently will boost the department's future reputation:

—C.A. Patrides, from the University of York, one of the country's leading Renaissance scholars;

—Martha Vicinus, from the University of Indiana, a well known Victorian scholar and prominent figure in women's studies;

—Robert Lewis, also from the University of Indiana, a medievalist who came to head the Middle English Dictionary project;

—George Garrett, a novelist and poet who will join the department in January to head

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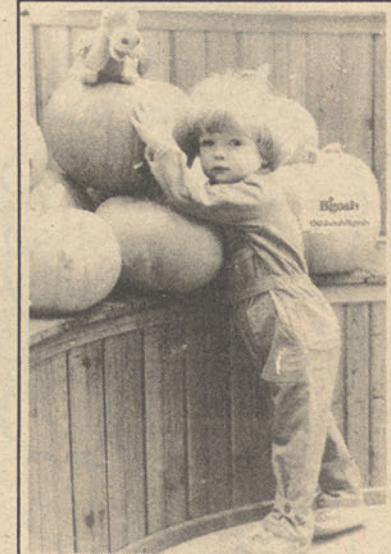
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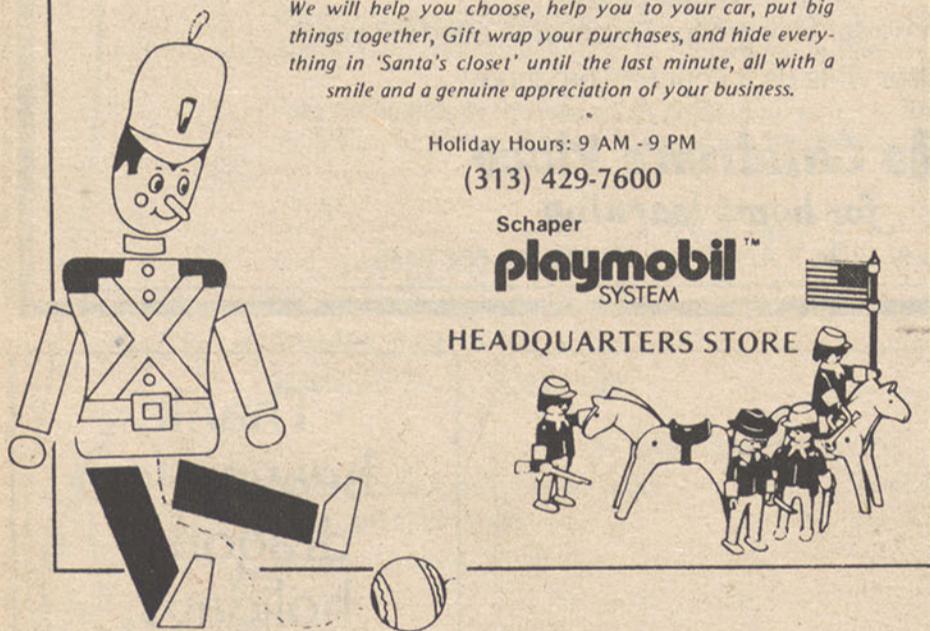
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the new Master of Fine Arts program. He is best known for his novel *Death of a Fox*, on the life of Sir Walter Raleigh.

Schools

Test scores are out showing local children's progress on the California Achievement Tests, given each spring to third, fifth, and eighth-graders. Mike Hunter, head of evaluation, and Lee Hansen, head of curriculum, told the school board they are pleased with the results. The district is making steady progress, they say. Third-graders, for example, have risen one tenth of a grade level each year during the last four years on their combined reading and math scores. This is "huge growth," says Hunter—the equivalent of a hundred "student-years of gain" spread across the nearly one thousand students who took the test. Eighth-graders have been doing so well that this year they took a test meant for ninth-to-twelfth graders, and still their scores increased.

There are a few gaps in the progress, however. Fifth-grade reading scores have declined slightly since 1980. And the progress of individual schools is patchy. Third-graders' reading scores increased last year in only half of the local elementary schools. The district's overall increase is due, in part, to notable progress made over the last few years in formerly low-scoring schools like Bryant and Mack, where higher scores have become a key goal and where students are sometimes heavily coached in how to take the tests. Another question is how much the tests really show. They do not indicate, for example, whether children can and do read and use math on their own with understanding and enjoyment.

A debate is shaping up on how to get local elementary students to learn more. Conservative school trustee Bob Foster is calling for major new tests at the start and end of each year to show exactly what students are and are not learning. "We don't need that; it's overkill," responds curriculum head Lee Hansen. Local students get tested all year long, Hansen says. He thinks other innovations would do more to increase learning. One crucial factor, for example, is for teachers to give low-achieving students the same supportive treatment they give to high achievers. Hansen wants to focus on that by getting teachers to team up and to coach each other. He will try to convince Foster to back this plan and others he has in mind when the board debates elementary education on December 1.

A beefed-up plan to improve school principals' performance has been approved by the school board. This is a key to improving teachers' expertise as well, say the trustees. Drafted by top administrators, the plan calls for more frequent evaluation of principals based on such abilities as problem-solving and empathy and on more visits to schools by central-office staffers. Administrators have also formed "support teams" that are ready to meet with principals to brainstorm for solutions to their problems. Principals were reluctant at first to ask for help, according to Bob Moseley, head of administrative services. Now, however, such "support meetings" are common. He says the process is working well now that principals have realized that "a request for help is a mark of strength, not weakness."

The once-popular home base concept may have no one left on the school board to fight for it. Former liberal school board members like Kathy Dannemiller and Lana

Pollack urged the faculties of all five intermediate schools to adopt a program to give every seventh-grader a "home base" teacher who knew the student well. Such teachers were to spot and help with the academic, social, and personal problems that beset many early adolescents, who are easily overwhelmed in the impersonal hustle and bustle of hallways crammed with hundreds of schoolmates and of classes where teachers may barely know them. After the security of the elementary classroom, intermediate school can be a shock. The home base idea was only recommended, not mandated, by former boards, however, and most local faculties refused to accept the new role. Only in Scarlett and Clague is home base in place. Parents in those two schools are enthusiastic about the program, according to Richard Stock, head of secondary instruction. The concept is likely to remain stalled, however, unless the current conservative-minded board surprises everyone and decides to put some muscle behind the notion. The debate starts December 8.

Shorter, snappier, and less frequent meetings are a hallmark of this year's school board. It set a four-year low this fall in the number of its public meetings. It met just eight times in three months, compared with eleven meetings in 1979. Paul Weinhold, now in his second consecutive year as board president, makes a point of breaking at eleven p.m. or earlier, while his predecessors, Wendy Barhydt and Kathy Dannemiller, let many sessions run on long after midnight. Weinhold says the change is due in part to the nine trustees' agreement to focus on a few major projects and to refrain from raising many personal side issues, as trustees had in the past.

Current board members include no passionate and loquacious trustees like Dannemiller, Lana Pollack, and Donna Wegryn, who clashed and debated at length with adamantly conservative Weinhold. Issues may also have been thornier in former years when many sessions were devoted to controversial proposals such as how to racially balance local elementary schools.

The school board recently gave top school administrators eight major assignments for the next year. But the administrators say they are not sure they can complete work on all these priority assignments. They are already spending a great amount of time this fall helping principals evaluate and beef up the performance of a few teachers with serious problems. Curriculum head Lee Hansen is giving thirty percent of his time to the sticky situations with such teachers, as well as setting up the teacher improvement program. Hansen and other administrators agreed, however, to do their best with the new board goals, which include:

- improving educational opportunity (especially for minority students)
- reducing employee absenteeism
- developing next year's budget early
- evaluation of teachers and administrators
- improving the elementary and high school programs
- deciding what building and site improvements are needed and whether to put them before the voters in a bond issue next spring.

In December school board members will look at classes from kindergarten to high school. On December first, they will hear about changes in kindergarten that have been starting local youngsters on an academic path earlier than in the past. They will debate how to improve the elementary program as a whole, and will consider whether to insist that all five intermediate schools

pair every seventh-grader with a supportive "home base" teacher.

On December eight, school trustees will take final action on those topics and will look at a national report calling for high schools to reverse the decade-long trend to wide-open electives and fewer mandated courses in fields like languages and math. They will also act on a resolution opposing the building of a city bus station on the public library parking lot.

On December fifteenth, the last meeting of the month, board members will seek ways to cut costs in next year's budget, while shielding selected programs from the ax.

Board meetings appear on cable channel 10, Wednesday nights at 7:30. A replay is Thursday at 1:30 p.m. The Wednesday night meetings in the library basement meeting room are open to the public, and public commentary is invited early in most sessions.

Real Estate

Real estate prices were at an all-time high in Ann Arbor in the summer of 1979. Since then, rising interest rates and a poor economy have combined to cause what would have seemed unimaginable three years ago: a ten percent decline in the value of Ann Arbor homes, which will probably result in slightly decreased property tax evaluations this year.

Sales figures for the Washtenaw County area as of the end of October 1982 are down from the figures recorded a year ago at that time. The number of transactions dropped 22%—from 1,510 in 1981 to 1,179 transactions in 1982. Dollar volume dropped even more precipitously, from \$120,386,599 in 1981 to \$88,857,464 in 1982, with the average selling price of a property going from \$79,726 in 1981 to \$75,366 in 1982.

Several local real estate people tell us that since July the market has begun turning upward. Interest rates are coming down and more creative financing, including lease-option (renting with an option to buy) and zero-down plans, are available.

Methods of financing have changed dramatically in recent months. Last July, 71% of all purchases were financed by the seller through land contracts—a figure that dropped to 46% in September and 28% in October. Lower interest rates are the primary reason for the declining popularity of land contracts. However, part of the shift is due to July's court ruling which upheld the right of a lending institution to call a mortgage due upon the sale of a property. VA and FHA financing, which accounted for only 1½% of the financing in September, rose to 16% in October. Recent announcements by the federal government that it is lowering its interest rates on VA and FHA loans one-half a percentage point to 12% is expected to further increase the number of homes financed under these plans. Conventional mortgage financing is also on the rise, up to 22.2% of all sales in October from 13.8% in September.

Closings in Ann Arbor last month included, on the low end, a 450-square-foot house without central heating on Jackson Avenue, which sold for \$17,900, and, on the high end, a 4,000-square-foot house in Ives Woods east of Burns Park, which sold for \$249,000.

Not surprisingly, low-cost homes seem to be especially in demand. Builder Bob Guenther is in the process of building fourteen houses in the 109-lot Meadowbrook Subdivision off Ann Arbor-Saline Road. The houses, which sell for \$57,900, are small (1,000-square-foot) ranch-type homes. All fourteen are sold.



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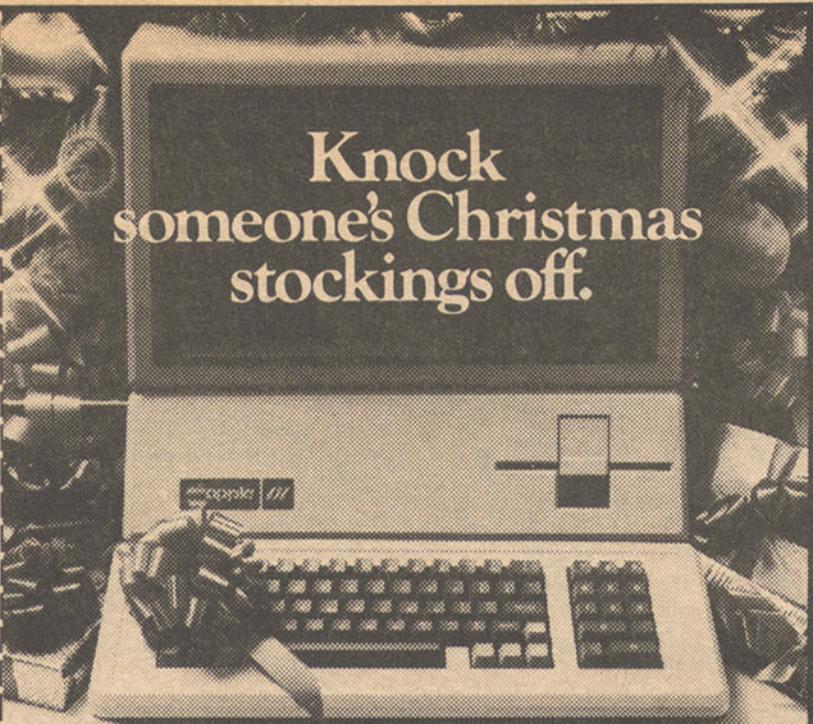
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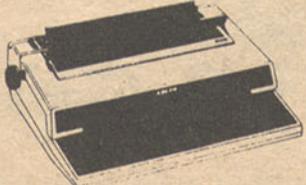


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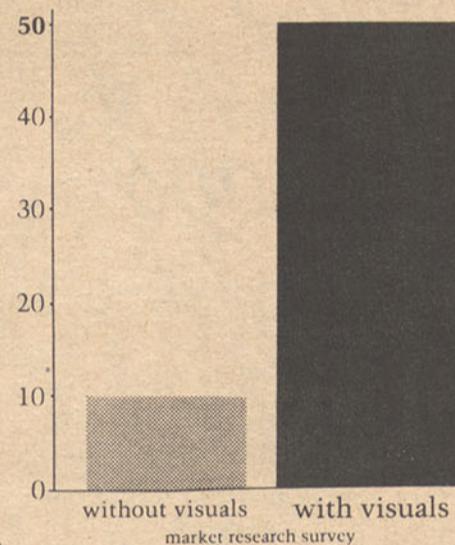
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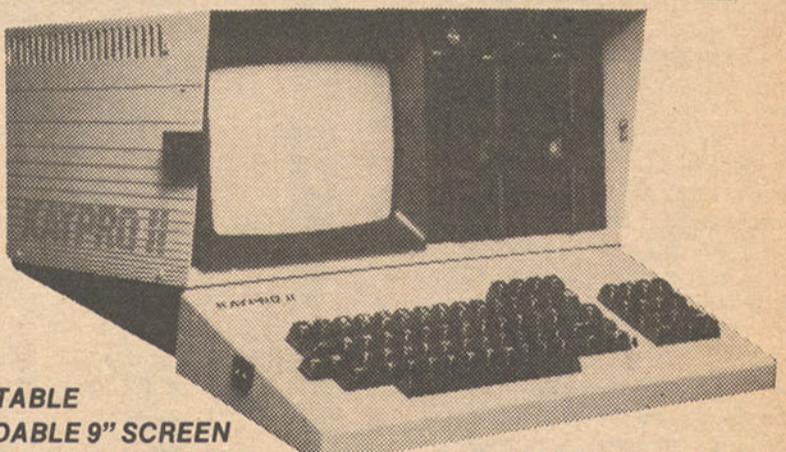
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ANN ARBORITES

Game-maker Tim Smith

A freelance computer programmer has hit the jackpot with a best-selling video decathlon game.

A physician and his son, a seventh-grader, are avid all-sport athletes. They train with and compete against each other with great zest, and a spectator was watching recently as they vied in the shot put.

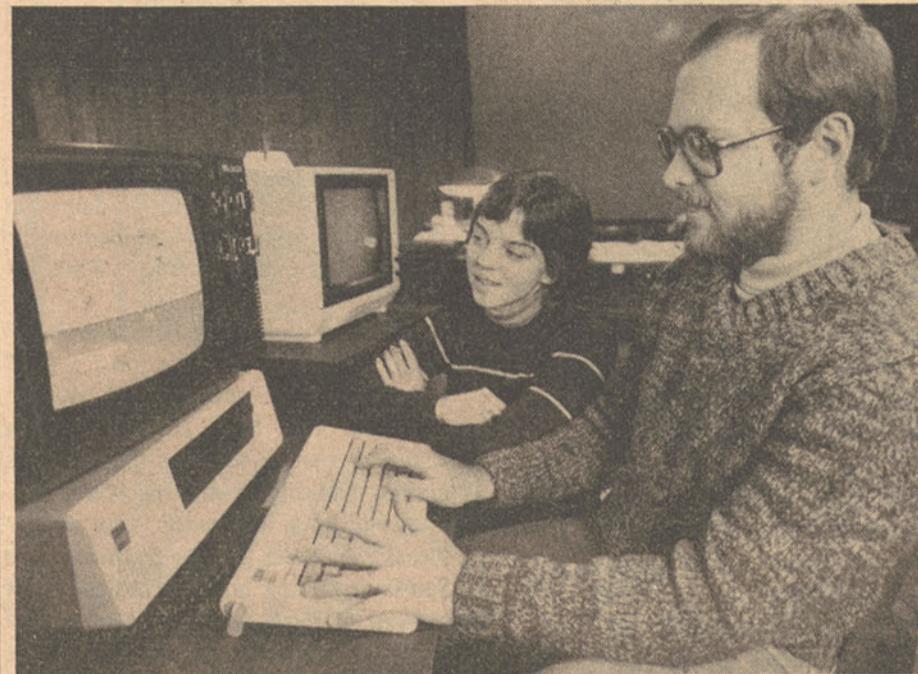
"No-no-no. Wait-a minute-wait-a-minute-wait-a-minute. That's not right, Amiel," said the intense father after his son's first effort. "Here's what you've got to remember," he continued, applying his knowledge of physiology. "Watch how I do it. See, I control the upward motion of my arm with my deltoids while my triceps extend my arm at the elbow. Putting the shot requires synchronizing these muscles as they power the arm up and out. Just like in real life. Now, you try again," he concluded, and handed the Apple II computer's remote-control joystick back to his son.

The shot put is the third event in the Microsoft Decathlon TV video game, a national best-seller. As the father-son contestants tried to synchronize movements of the deltoids and triceps by maneuvering the joystick on its north-south, east-west, and diagonal axes, the TV screen showed an animated cartoon athlete whose arm pushed out slowly while numbers flickered on the screen, relaying the varying percentages that different muscle groups were contributing to the effort. It is a tricky event. Complete failure to use the controls to power the arm with the right amount of force at the right time and at the right angle of propulsion can even send the arm backwards. If this happens, words appear on the screen to tell the competitor, "Keep trying, you'll get the hang of it," or "What do you take for a headache?"

The running commentary on the screen responds with scolding, alarm, praise, or some other appropriate remark to each effort. It congratulated the father for winning the shot put with a throw of 16.8 meters. In the large book of directions that accompany the game, one can learn that when Bruce Jenner set the Olympic decathlon record in 1976, he registered a mark of 15.35 meters.

After an hour of competition, the two contestants completed the ten decathlon events—100-meter dash, long jump, shot put, high jump, 400-meter dash, 110-meter hurdles, discus throw, pole vault, javelin, and 1,500-meter run.

Each event had required complex and swift hand-eye-finger coordination, intense concentration, and precise timing to control the action of the animated figure on the screen. In most events, the figure is controlled by depressing certain



keys of the computer keyboard. The 100- and 400-meter dashes require a long, arduous piano trill on adjacent keys. In the javelin, a trill gets the figure running, pressing the "T" key tilts the javelin, and pressing the "RETURN" key releases it. In the long jump, the contestant selects the desired speed of approach, presses the space bar to set the figure running, plants the runner's foot by pushing the "X" key, and then, as the cartoon man's body realistically bends into a jumping angle, hits the "RETURN" button to launch the figure. In the javelin and the long jump, as in real life, a foot fault is a foul.

The computer displayed the two competitors' scores in each event (as many as six persons can play at a time) and also listed their total score. All scores were compared with Bruce Jenner's 1976 marks. The computer ended the contest by playing the Olympic theme fanfare and congratulated the father for winning with 7,451 points. The son beamed at his own "personal best" performance of 6,753. Jenner's score, the computer reminded the contestants, had been 8,618.

It was Jenner's triumph in 1976 that three years later inspired Tim Smith, to create the computer program for the popular Decathlon video game. Smith, who turned thirty last month, then lived in Plymouth, where he and his wife, Marcea, had moved from North Manchester, Indiana, in 1977. Smith was a senior programmer at Burroughs, where he devised the language for computer programs that tell Burroughs' small business machines what to do.

Tim Smith running the hurdles as wife Marcea looks on. To make a realistic decathlon game, Smith poured over physics, biology, anatomy, and kinesiology texts as well as coaching books on the decathlon events.

Stocky, of medium height, with retreating brown hair and a neat, full, reddish beard, Smith is methodical and reserved in manner and speech. Big aviator glasses somehow add to the impression that here is a person, like "Star Trek's" Mr. Spock, for whom logic may provide an ethical, transcendent, perhaps even passionate experience.

Smith is a primarily self-taught computer scientist, he told us when we got together at his and Marcea's home in northwest Ann Arbor. He grew up in New Enterprise, Pennsylvania, a town of four hundred not far from Altoona. "I began writing programs in junior high," he recalled. "I'd taught myself Fortran, and after awhile I made a tic-tac-toe computer game. I think I picked up a liking for math games and logical puzzles from my father, who is a math teacher and a minister. But my main interest in computers has never been to create games. I enjoy creating software operating systems—that is, the programs that are in charge of the computer."

His interest in computers did not turn Smith into a "computer-freak" in his teen-age years. For one thing, his high school didn't have a computer, so he had to go into Altoona whenever he wanted to use one; for another, he lost convenient access to a computer when his family moved to North Manchester, near Fort



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ANN ARBORITES

Wayne, in his sophomore year of high school. Smith's interest in programming was renewed in January, 1971, after he left high school a bit early to enroll in Manchester College. In the fall of 1972, he and Marcea were married.

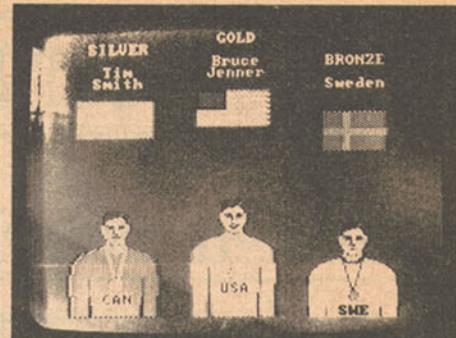
"The college had a big \$250,000 computer," Smith remembered. "That computer had less capability than an Apple does today, but I think I gained my real foundation in computer science working by myself with that computer at Manchester." After two years at Manchester, he switched to Indiana University, which offered a computer science course at degree level. Tim graduated in 1975, and he and Marcea decided to join some of their college friends in Philadelphia.

"That was during the 1975 recession," Smith said, "and getting a job I wanted was difficult. I wanted to do systems software. You have to work for a computer manufacturer to do that—it's not like working as an applications programmer for a business." After an unsuccessful search for the right job, the Smiths went back home to Indiana to let Marcea complete her interrupted studies in education and human development at Manchester College. Tim worked for a Fort Wayne bank while Marcea earned her degree. Then they moved from North Manchester to Plymouth in 1977 after Tim joined Burroughs. Marcea got a job directing a child-care program in Plymouth.

But being part of the Burroughs team didn't satisfy Tim Smith. He was used to winging it on his own, picking his own computer challenges for his own edification and pleasure, designing his own projects, writing programs that held intrinsic interest for him. To enjoy anything approaching the kind of freedom he'd enjoyed in his youth, he concluded, he would have to become a freelance writer of computer programs.

"I decided to try to become a freelance author of microcomputer software," he recalled. "I consider my special talent to be making computers easy to use, and I think the industry will look more and more for this talent as computers gain popularity with the public. But I also knew there were very few freelance software developers in the country and that most of them programmed for big machines. I want to create programs that make small home or business computers easy for the average person to use, but that at the same time give the average person access to really significant computer power."

With this mission, or ambition, Smith knew he would do well to conceive and complete a program that would establish his credentials as a freelancer. "I decided in 1978," he continued, "that developing a game would be a relatively uncomplicated first project. Others had already designed versions of traditional games



The final rewar: Player Smith takes a silver medal behind Bruce Jenner. Both Jenner and the present world decathlon champion, have played Smith's game.

like football, baseball, basketball, and soccer, so I figured, why not track?"

A track meet, however, is among the most formless of sporting events. How could he make it mathematically elegant? "One day, the idea hit me," he told us. "I remembered being excited by Bruce Jenner's victory in the 1976 Olympics. I didn't know much more about the decathlon than that there were ten events. I wasn't sure what they were, but I realized it was a very structured competition and that it had a relatively complex mathematical scoring system in which points for each event are determined by their relationship to the current world record in that event. I decided to study the decathlon to determine whether a program could be written to make a video display of the motions of the human body in each event. I had to teach myself how to write programs that governed video display, because I hadn't studied how to program graphics at Indiana U."

For a month, Smith poured over physics, biology, anatomy, and kinesiology texts. He read coaching books that detailed the track techniques of each decathlon event, and he matched each motion, mass, force, and counterforce with physical equations for velocity, momentum, acceleration, friction, and gravity that corresponded with the action of each event. Before carrying out the myriad calculations needed to make an animated figure simulate the seemingly infinite motions—both successful and unsuccessful—of a decathlete, Smith surveyed major computer manufacturers and program publishers to see if there was enough interest to make his own attempt worthwhile.

Two leaders in the industry weren't interested, but four were. Smith selected Microsoft Consumer Products of Bellevue, Washington, as his publisher. The deal was closed after he wrote a program for the pole vault, the toughest event to simulate.

"I knew the pole vault was the acid test," Smith commented. "The figure has to run toward the bar at the speed determined by the player. Then the player plants the figure's pole by pressing another key, pulls the body up to a handstand with a third key, then releases the pole at the right split second with a fourth key. All these actions are based on real-world equations—there's even a wind fudge factor to make sure the suc-

cessful vaulter lands in the pit."

In 1979, Smith quit Burroughs to work full-time on his first version of the game, which was for the TRS-80 Radio Shack computer. By the fall of 1980, the Microsoft Decathlon game was published. Smith spent the next year programming Decathlon for the Apple II.

In April, 1981, Decathlon won *Creative Computing* magazine's first annual award for "Most Creative Computer Game." That December it became the nation's best-selling game for programmable microcomputers, and it has remained a strong seller ever since. Because Decathlon in its present version requires a programmable microcomputer—which cost \$1,500 and up, versus \$150 for the nonprogrammable Atari/Intellivision sort of system—the customers who can afford the computers can easily afford the \$29 to \$35 cost of the game. More than 50,000 copies of Smith's game have been sold to the 500,000 owners of appropriate computers. Royalties for creators of computer games range from five to fifteen percent, Smith said. He expects Decathlon sales to climb soon because he has just completed modifying the game for the new IBM personal computer, the hottest seller on the market.

Smith said he was told that Bruce Jenner likes the game. "Of course we had to get his permission to use his name," he noted, "though we learned we couldn't use the word 'Olympic'—the International Olympic Committee has exclusive rights to it. I've also heard that Daley Thompson, the British, Olympic, and new world champion, has tested his concentration on the machine, but I don't know his score, though the physiologist who tested him said his concentration was unremarkable. And a track coach from Maryland told me he uses the game for fun and entertainment for his squad and visiting teams on the eve of their matches."

What pleases him even more than his game's popularity, Smith said, is that it doesn't arouse or exploit destructive or violent emotions, as most video games do. "It was also important to me," he declared, "to invent a game that was interactive with time—that is, it doesn't just do the same thing over and over. It calls for thought, practice and strategy from the players, not just reflexes."

The game has pleased Smith, too, by giving him the financial means "to get up in the morning and know I can do what I want." Marcea quit her job at the child-care center in 1981, and the Smiths have just started their own publishing company, Dovetail Software, Inc. They will be publishing and marketing other software programs Tim develops, and also the programs of other freelancers. The programs will be "personal productivity" software, according to Smith, "programs that perform practical, useful functions for individuals."

The first program that the Smiths will publish at Dovetail is a personal finance program Tim plans to finish by the coming summer.

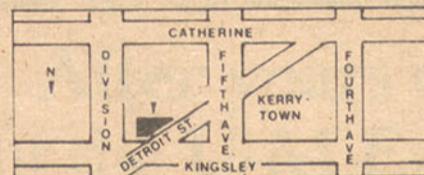
—John Woodford



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keep competitive with the other top departments in the country.

Curiously, two of the most recent chairmen of the U-M Economics Department are now top U-M administrators: President Harold Shapiro and LS&A Dean Peter Steiner. During their chairmanships, the department fell well behind other top economics departments in salaries and student/faculty ratios. Economics' surging popularity among students has resulted in larger and larger classes because the university has not

By Don Hunt

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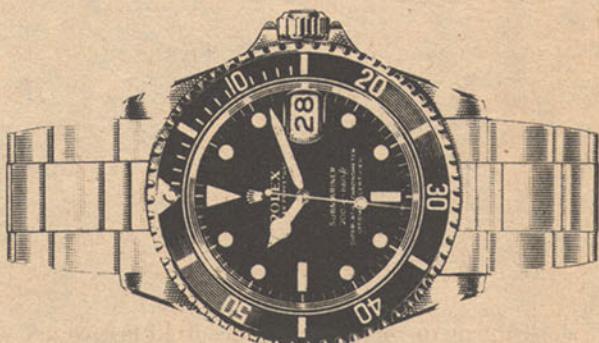
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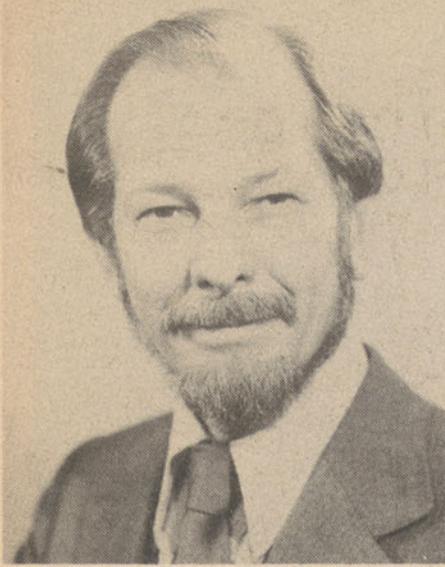
7:30 a.m.-9:00 p.m.

Saturday

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9:00 a.m.-6:00 p.m.



U-M economist Robert Dernberger: "The morale problem in our department goes back to the days of sharing across the board. Here, once a year, it's been divide up the pie. The administration has been slow in adjusting to the facts of life that you're going to lose your better people unless you adapt to market changes."

even allowed the department to replace departed faculty, let alone maintain the student/faculty ratio by increasing the size of the economics faculty. Economics professor Robert Dernberger did a little research and found that the number of undergraduate economics majors has steadily increased over the past five years until it totaled 336 last year, the highest of any U-M department. Dernberger's analysis shows that each full-time Economics faculty member produced more graduating majors than the entire faculty in each of twenty-six other LS&A departments.

The student demand for economics classes has increased in all the top U.S. universities, resulting in higher demand for economists and higher salaries required to stay competitive. Until recently, U-M officials seemed to have viewed the situation complacently. Present department chairman Frank Stafford says, "The university went along thinking the state's underfunding was an anomaly, that things will even out. But it didn't happen. Shapiro came in as president and said, 'This isn't going to correct itself. We're going to have to restructure the university.' But until then, very little was done." A year and a half ago, Stanford offered U-M economist Gavin Wright an enormous salary increase to teach there. U-M department members were surprised to discover that what Stanford offered was not an atypical salary for its economics faculty.

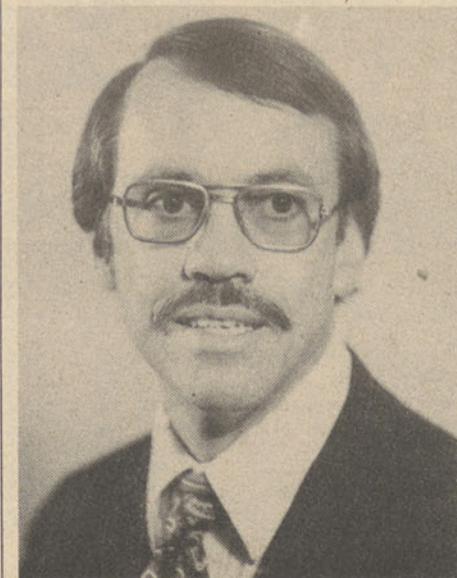
Robert Dernberger echoes Stafford's explanation of the problem. "The morale problem in our department goes back to the days of sharing across the board. Over the past ten years, the attitude here was, 'We're all buddies and colleagues, and we all share the same fate. This is Michigan; it's not dog-eat-dog.' By comparison, at the University of Chicago, you don't get an increase in salary until you get another offer and come in and negotiate. Here, once a year, it has been divide up the pie. The administration has been slow in adjusting to the fact of life that you're going to lose your better people unless you adapt to market changes. There's no doubt that the university sees the problem differently now, but the ability to do anything about it is constrained."

The climax of departmental disaffec-

tion occurred last winter when the Economics Building burned down. Department members were tucked well away from central campus in the old St. Joe's Hospital building and given vague assurances that they would once again be given a central location—assurances that sounded not unlike the promises U-M administrators had been making for years to replace departing economists. The empty slots by then totalled five, with undergraduate enrollment increasing yearly.

When Stanford and Harvard were wooing Professors Wright and Lowry, the department used up much of its discretionary salary pool to match their offers and keep the two men. They decided to leave anyway, and the bandwagon effect began. Many U-M economists started letting out the word to other economics departments that they were available. Economics chairman Stafford estimates about six of these were leading members of his department.

According to Stafford, the U-M isn't the only university to have been complacent in recent years. "It's been true of a lot of schools. Take Harvard or MIT, probably the two leading economics departments in the country. They used to have a gentleman's salary policy of not distinguishing too much between different faculty members. But now that's changed dramatically. Even MIT has faced the fact that they would lose some very good younger faculty if they didn't give differential increases every year."



Stafford agrees with Dernberger that the U-M's policy for keeping top faculty has until recently been ill-advised. "When you look at our competition, the other top economics departments in the country, I'm sure we've lost ground. Every major private school—from Harvard to Stanford—has made a very strong commitment of resources in the past ten years to their economics departments. I pointed out in a memo to U-M administrators last May that we're continuing a business-as-usual policy while the major private schools are doing major things to improve."

Although it's late in coming, the university has finally come up with the money to pay the \$40,000 to \$55,000 a year it takes to keep its top economists. It appears likely the department will get offices in the old Architecture Building near central campus. Finally, the department has been authorized to fill its current seven empty slots. Both Dernberger and Stafford say the university's sudden interest in the department has greatly helped morale. Stafford thinks no one else will leave in the near future. He's optimistic that the approach of selective reductions and elimination of less important U-M programs is working. "Keep in mind," he says, "that a lot of universities are really screwed up now. They have budget problems and they aren't really doing anything about it. Take the University of Illinois or Minnesota. They've had major budget declines, too. And their response is to do nothing. Just freeze all the positions. It's creating enormous problems. We've had serious enough problems at Michigan that we've developed methods, painful though they are, to at least reallocate resources. I think it's going to be a winning strategy. We're ahead of a lot of the schools where it's just dawning on them that they are going to have to make tough choices."

As for Robert Dernberger, he has accepted an offer to teach next year at the University of Hawaii. If he likes it, he can stay, for he has been offered an appointment. But he feels now, partly because of a recent major salary increase, and partly because of the university's declared intention to build the department back up again, that he'll be returning. □

Economics department chairman Frank Stafford: "The university went along thinking the state's underfunding was an anomaly, that things will even out. But it didn't happen. Shapiro came in as president and said, 'This isn't going to correct itself. We're going to have to restructure the university.' But until then, very little was done."

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PETER YATES

Meet Eddie and Charlie, for whom sobriety is a rare and unwelcome experience.

The Drunks

Concealed beneath their worn blankets, three men were sleeping on a clear forty-five-degree autumn morning on the benches up against the wall of the shelter at West Park. Eddie Jawor was the lump in the middle.

Eddie's wind-up alarm clock, showing five-thirty, ticked on the ledge above him. In front of his bench stood his shopping cart of clothes, bottles, food, and everything else in the world he owned. It was Monday, the best day for collecting bottles and cans. Eddie had said he would be up at five to get started. But after a long night of drinking with Ray and River Jim, he didn't get up until eight.

With his only hand, his left, Eddie reached into his leather bag and pulled out a bottle of Gallo White Port. He shakily unscrewed the cap, took a swig, and graciously offered some to the others. Ray, a thin man whose khakis didn't quite reach his white socks, swallowed some wine and then finished the remains of his quart bottle of Schlitz.

Eddie Jawor, pausing for his first drink of the morning.

The wine was passed to River Jim, a burly man with a brown bushy beard wearing a tan jacket with one sleeve in shreds. Jim was still so drunk that he could hardly sit up, but he accepted the bottle anyway. He mumbled an unintelligible response, took a drink, and buried his head under his blanket.

Ray and Jim were Eddie's visitors. Eddie, now seventy-three years old, has lived in the park for much of the past twelve years. No matter what the season, he sleeps on his bench in a space that he calls his "apartment." Four benches (Eddie's is the second from the left) face a baseball field. The benches are separated by short projections of brick that jut out from the shelter's wall, making four private sleeping areas for Eddie and any visitors he might have.

Like Jim, Eddie had difficulty rising. "I don't feel so good," he said, rubbing his big red nose and thin blue eyes. He struggled to his feet and disappeared for fifteen minutes into the bushes beyond the baseball backstop.

He had missed the opportunity to find bottles and cans on the streets ("Someone's already been there"), but Eddie still had responsibilities in town. "I've got to go do my rounds," he said, as he raised the bottle to his puffy red lips. He

was referring to newspaper deliveries he regularly makes to certain businesses in the downtown area.

Before leaving, Eddie cleaned up his space. He gathered his blankets and pillows, stuffed them into his cart, and pushed the cart behind some bushes.

He did not clean himself. Crusty dirt was caked in his big red ears, in his white beard, and within the wrinkles of his face. His odor was ripe, and an indiscriminate step where a dog had been didn't help matters. Eddie wore his outfit of at least the past three days—a denim jacket, light-blue jeans and boots. His stump was wrapped in blue and red flannel, and a blue softball cap covered his gray-white hair.

About eight-thirty, he slung his leather bag over his shoulder and set out for town. Ray had left earlier, and Jim still slept. Eddie walked stiff-legged, moving his short frame slowly and deliberately. The first stop was the pay telephone at Chapin and Miller.

"I put my hand in every telephone booth and every paper box," he explained. "That's not stealing." He found no money this time.

At Miller and Main he bought his papers, three copies each of the *Detroit Free Press* and the *Detroit News*. Two

dimes open the box; there is nothing to prevent a person from taking several newspapers. He delivered one copy of each Detroit paper at the Liberty Inn and received a shot of vodka in payment. He made his second delivery at an apartment over Schlenker Hardware. Once a month he is paid cash in advance for this delivery. Pausing in front of the hardware store, he opened his wine bottle and had a nip. Then he walked up Liberty toward the plaza to find Charlie, his best friend and companion for the last twelve years.

It was twenty until ten, and Charles Shrum, age fifty-five, was still sleeping next to his shopping cart on a bench at Liberty Plaza, the urban park at Liberty and Division. "I told you he'd be here," said Eddie, spotting the cart from a distance.

Charlie's distinguishing features are a long, white beard and a reddish complexion that give him a Santa Claus face. He had on the same gray work clothes, plaid winter coat, and red softball hat that he had been wearing for the past three days.

After Eddie stirred his friend, they gulped down snorts of wine and vodka. Both passed out within minutes.

Eddie woke up half an hour later and spotted a tall, curly-haired man who,

By Bob Fortus

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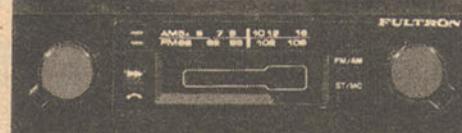
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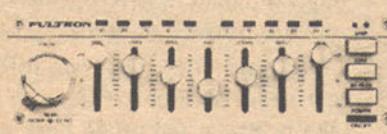
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PETER YATES

Charlie Shrum at Liberty Plaza, one of his favorite haunts.

Eddie said, had hit him over the head and stolen his hat a few nights before in West Park. Eddie immediately jumped to his feet, pulled a knife from his pocket, and screamed threats at him. "That bastard is a crook, and I don't stand for it," Eddie shouted. The man did not argue and left immediately. "If I catch him, I'll cut his head off and take the hat," Eddie grumbled. Then he went back to sleep, his head resting on his leather bag.

The shouting awakened Charlie, who put on some yellow radio headphones and downed some vodka. Charlie let Eddie sleep another hour. Then, prodding Eddie with a bottle, he spoke into Eddie's ear, "Get up and have a snort, you Polack." They both took snorts and were soon asleep. It was almost noon, and the park was filling up with the lunchtime crowd. Women in wool sweaters walked by, staring at them and whispering.

Quiet reigned for about an hour. Will, a curly-haired, bare-footed Irishman

drinking a quart of beer and wearing a down vest and no shirt, pointed at the sleeping friends and said, "Those two over there are pure. They don't hurt nobody. They threaten a lot of people, but they don't hurt nobody."

More threats came when Eddie was awakened accidentally by a short, stocky man who was drinking a beer and sitting on the bench next to Eddie's head. Apologies didn't satisfy Eddie. "Get off my bench," he said. The man rushed Eddie and squeezed his face. A clawing fingernail drew blood below Eddie's left eye before Will jumped between the combatants. After a few tense moments, Will talked the man into leaving the plaza. Eddie located his knife. "I hope he comes back," Eddie said.

Charlie found his knife, too. "I didn't wake up in time," he said, waving his blade.

Eddie's voice was cracking and he was near tears as he said again and again, "I didn't do nothing to him." He told Will that the man had stolen some vodka.

Will admonished him, "In the streets you're not supposed to own anything. That's the way it is. You know that."

Will managed to calm Eddie enough that he put his head back down on his bag and rested, eyes open. "As long as I'm with Charlie, I'm all right," Eddie said, his arm touching Charlie's leg as they rested. At a quarter to two they rose again. "Oh hell, let's have a drink," Eddie suggested.

"Don't ever get to be like I am, because you have a rough life," he said. "Monday's what it figures to be; it's been a rough day."

Charlie's blue eyes glowed and a smile cracked across his wrinkled face. "I thought it was Tuesday," he said.

The total amount of alcohol consumed during the day by the two men was typical: five bottles of wine and a fifth of vodka. "Me and Charlie are the two biggest drunks in Ann Arbor," according to Eddie.

What made the day untypical was Eddie's failure to deliver his remaining two papers at Ross Body Shop on Beakes Street and to stop at the Main Party Store. Most days, Eddie is waiting outside the body shop before it opens. In return for the papers, owner Danny Walters gives Eddie all his bottles and cans, anywhere from \$2 to \$10 worth. Eddie brings them to the Main Party Store. "He's had to make two trips sometimes," Walters says.

Eddie and Charlie have their own routes for finding bottles and cans on the streets. Eddie takes Liberty and Division; Charlie prefers the campus area. Students often give bottles to Charlie, and on football Saturdays he makes a special trip to the stadium. Eddie still remembers his bottle bonanza, when he found a pile in an alley behind Capitol Market and made \$19.70. A slow day may yield less than five bottles and cans.

Mike, who works behind the counter at the party store, is surprised the days Eddie doesn't show up. Eddie and Charlie usually are the first customers, waiting outside before nine o'clock with their returnable booty. Eddie says he goes to the party store four or five times each day. "They take everything I get [bottles and cans]; that's where I spend my money." Charlie is a regular customer too, though he patronizes Marshall's Drug Store after nine p.m., when the party store is closed. The party store's hours are not inconvenient to Eddie. "I don't travel much at night," he says.

Each trip to the party store, Eddie orders one or two bottles of "moose milk," which is what he calls Gallo White Port. The wine is ordered over the counter, costs \$1.61, and has nineteen percent alcohol. It's better than the sixteen percent Gallo on the shelves, according to Eddie, and costs less, too.

Besides collecting bottles and cans, Eddie and Charlie get money in other ways. Often it is given to them, although they both say they never beg. Neither

"Don't ever get to be like I am," says Eddie, "Because you have a rough life."

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In the summer, Eddie and Charlie may bathe in the river or stand in the rain. And in the winter, says Eddie, "Who cares?"

man considers himself a bum. Charlie explains, "If I ask you for money, then I'm a bum. If I don't ask you for anything, I'm not a bum. I'm not a bum."

Adds Eddie, "I don't ask for nothing. . . . If I can't get it, I'll go without it. . . . I don't have anything to owe to anybody, and nobody has anything to owe to me."

One day recently, Eddie received \$5 from one person, \$2 from another, and \$11 from someone else. "Do you think I'm going to refuse it?" he asks. Besides cash, other gifts he has received are his leather bag and a sheepskin coat.

Eddie and Charlie also look for money. A popular spot is the Fourth Avenue parking structure, where Eddie says he once found \$75. His biggest find was \$150 in the Ann Arbor Bank's parking lot downtown. Charlie says he once found \$152 at the intersection of Liberty and Ashley.

Most of their cash is spent for booze. Charlie recalls the day of his \$152 find, about three years ago. He and Eddie mixed beer, vodka, wine, and rum until Charlie fell unconscious. He remembers waking up in the hospital and a doctor telling him, "You have enough alcohol in your blood to kill two alcoholics."

Occasionally the men buy food. Eddie says that he tries to eat every day. He has a hot plate that he plugs into an electrical outlet at the West Park shelter, and he carries food in his shopping cart—typically cheese, bread, and soup. After his rough Monday, when he didn't eat, Eddie cooked sausage and eggs on Tuesday.

Usually, though, Eddie and Charlie eat out when they want solid nourishment. Several restaurants and bars will feed them for free, Eddie says. Police have been known to buy them meals, and people on the street often give them food. Also, Eddie and Charlie take advantage of free meals served at St. Andrew's Church, the Ann Arbor Community Center, and Gabriel Richard school.

There are agencies in town, such as the YMCA, which have showers. But the men seldom indulge in that amenity. Eddie says he tries to take a bath and change clothes at least once a week. Charlie admits that he may go for months without taking a shower. In the summer, they may bathe in the river or stand in the rain, Eddie says, and in winter, "Who cares?"

"I'm what they call one of the street people," Eddie says. "I don't have a goddamn home."

There are circles of street people, he explains. His includes Charlie and perhaps five other men. About women, he says, "I'm not interested in them. You get in your seventies, you're done."

Eddie does not go around with people outside his circle. His conflicts at Liberty Plaza involved street people outside his group. But circles of street people may intersect to varying degrees. River Jim is in Eddie's circle but not in Charlie's. Charlie sometimes stays with Eddie in West Park, but when Jim is staying with Eddie, Charlie will stay away.

The street people have their own territories, according to Eddie. After his second skirmish at Liberty Plaza, Eddie bellowed, "I'm going back to West Park. I'm safer there." However, he was too drunk to get up. Charlie prefers sleeping at the plaza, under the overhang provided by the Pantree restaurant. He would not disclose all his sleeping territories, all outdoors. "I don't like people to know where I am," he says.

Eddie is aware of the dangers, especially at night, from people invading his West Park turf. He has been attacked several times, and thieves have taken radios, bottles, and clothing. Charlie, too, has been robbed at West Park. His electric frying pan recently was taken from his cart while he slept. Another time a thief stole his radio after Charlie fell asleep listening to it at the picnic table.

"Funny things happen in this park," Eddie says. "You'd be surprised at some of the goofs who go crawling through here." For protection, he keeps handy his knife as well as a hollow stainless-steel pipe, which he plans to fill with gravel and rocks.

In spite of the dangers, "Outside is the only place to sleep," Eddie says. Besides staying in West Park, he has slept all around town—in the Fourth Avenue parking structure during its construction period, in Liberty Plaza, behind St. Vincent de Paul, and in other outdoor spots.

Watching a flock of geese flying south over West Park one autumn morning, Eddie noted the coming of winter. The thought doesn't frighten him, and he has no inclination to follow the birds. "I'd be lost if I left. I have friends here. We don't suffer."

The park's shelter is a brick building with an adjoining covered picnic area. The building has restrooms and a heated room used by skaters in the winter. A fireplace is between the entrances to the restrooms, under the roof. On cold days, such as one in late October, Eddie and his visitors push the picnic table close to the fireplace. They burn planks and other wood provided by park workers and huddle with their bottles by the fire.

At night, Eddie returns to his bench,

away from the fireplace. "I'd rather sleep where it's cold. Then I go to sleep." Three blankets, a sleeping bag and his winter coat are his protection from the cold.

Snow is the one aspect of winter that Eddie despises. "I don't get cold," he swears. But he would not refuse an invitation from a park employee to go inside the warm shelter. For a time, he even had a key, police say, though he no longer does.

A radio is one of the few luxuries in his stark existence. He prefers hillbilly music to rock and roll, and says he never misses "Polka Party" on WPAG every Sunday. Eddie had a television a few years ago, when he was staying between St. Vincent de Paul and the Ann Arbor Bedding Co. Those two buildings and another behind them created a three-sided courtyard that protected him from the winter wind. To add to his comfort, he surrounded himself with cardboard boxes. An extension cord from an outdoor outlet enabled him to watch television inside his cardboard shelter. "I had it made," Eddie says. He left when he had the chance to spend a few months with Charlie in a house. St. Vincent de Paul honored Eddie in 1980 by publishing his picture on the agency's postcard.

Eddie spends many winter days in the Ann Arbor Public Library, sitting by the front window. "I read everything except romance and love," he says. "I don't like that." He reads the Detroit newspapers and *The Ann Arbor News* regularly and has pointed opinions about current affairs. Like any citizen, Eddie is most concerned about local matters that affect him directly, such as the city's policies concerning street people. He speaks out against politicians who favor requiring permits for people to pick up bottles and cans. "We keep the streets clean," he says.

Reading is not the only thing Eddie does in the library. "He's been known to slip a bottle in here," according to a librarian. Eddie admits he has hidden in the library and has slept in the stacks on some cold nights. Still, librarians say he causes little trouble.

A legion of friends help Eddie make it through each day. Patrolman Pat Nolan of the Ann Arbor Police Department is one of many officers who look out for him. Nolan admires Eddie's "intestinal fortitude."

"He stays out there and hangs in there, even though he's looped most of the time," Nolan says. "I feel a lot of compassion for people like that."

Eddie says if he's in trouble, it's easy for him to get a ride home. "If I'm too drunk to walk, police or taxi cab drivers will take me to the park." Also, police



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"Funny things happen in this park," Eddie says.

"You'd be surprised at some of the goofs who go crawling through here."

stop by the park and check on him at night.

"The cops are my friends," Eddie says. "I know every cop in town."

Park workers are his friends, too. Besides supplying wood, they bring him bottles and visit with him regularly. On particularly cold nights, they may call him on the shelter's pay phone to check on how he's doing.

Eddie has had about fifty years to make friends in Ann Arbor. He came to Michigan with his father at age five from Troy, N.Y. Eddie never saw his mother, who died when he was one. By the time he was five, he had lost two stepmothers. A twin sister died during his childhood.

Eddie's father was "the biggest bootlegger and pigeon gambler you ever saw," Eddie says. His father would take homing pigeons to New York, California, Chicago—"everywhere," says Eddie—and would bet huge sums on when the birds would return.

Eddie grew up on his father's hard stuff—one-hundred-ninety-proof corn liquor, barley liquor and rye. "I've been drinking ever since I can remember," he says.

"My old man wanted me to be a priest. I turned out to be the biggest goddamn drunk in Washtenaw County, and you know, I'm not ashamed of it."

For five years, Eddie attended a Catholic school in Jackson. "I was an altar boy," he recalls. Later, he went to Cass Tech until the eleventh grade, when he was suspended because "I slapped a teacher in the face."

He moved to Ann Arbor and thought about joining the Navy. Rejected for being too short, he joined the merchant marines instead and served a four-year hitch. Returning to Ann Arbor, he worked on farms, including Bolgos Farm and one at Miller and Maple.

It was at the latter farm, on November 10, 1946, at nine-thirty in the morning, that Eddie lost his right hand. "I'll remember that my whole life," Eddie says.

His hand caught in a corn-picking machine and dangled from the wrist. Eddie cut the hand off with a jackknife. "I pulled it off at the wrist," he recalls. "I took my knife out and cut the cords. I wasn't sober either."

The accident did not affect his alcohol consumption, he says. "I never drank

more, I never drank less. I've been drinking all my life."

After the accident, Eddie went into maintenance work, sometimes holding three or four jobs at a time. He has not been on a payroll for six or seven years. "I was just trying to get enough to drink," he says of his many maintenance jobs.

Now, staying high on alcohol is no problem for Eddie, even without a job. He says he collects enough bottles, cans and cash each day to support his habit. The last time he was sober is a distant memory, and he says he will not experience sobriety again.

"If I quit, maybe I could get a job again," he says, through one of his many connections in town. But he realizes that quitting is impossible after sixty to seventy years of drinking.

Although he has worked, Eddie says he gets no social security money. He claims all of it goes toward hospital bills. Broken bones, not illnesses, were the reasons for his medical bills.

Eddie has no family. He was married at nineteen, but says his wife and two children, then aged six and seven, died in a car crash during a heavy rainstorm.

Some people joke that Eddie actually is married to Charlie. Mutt and Jeff would be a better analogy. At five-feet-nine, Charlie has to be Jeff; Eddie is only five-three. "At one time I was six feet," Charlie says. "I've been shrinking. The older you get, you shrink."

Eddie and Charlie are often seen hanging out together, sharing their "jugs" (bottles). They may kid each other about who can drink more, and they may swap ethnic slurs. But these men are not afraid to talk about how much they care for each other.

"Charlie is my friend," Eddie says.

Charlie lets his more articulate friend do most of the talking. "I'm more brighter than he is," Charlie jokes. "At least I know it's twenty-three miles from the United States to Russia."

A farm in northeast Arkansas was Charlie's boyhood home. He compares himself to his father. "What didn't he do?" Charlie says. "He's like me. What the hell didn't I do?"

Charlie quit school after fifth grade. His last job was six or seven years ago. He spent many years as a roofer. He also operated milling machines, grinders, and cement mixers, worked at a factory where water pipes were made, and did other physical labor. He has traveled throughout the United States and has lived in California, Arizona, and



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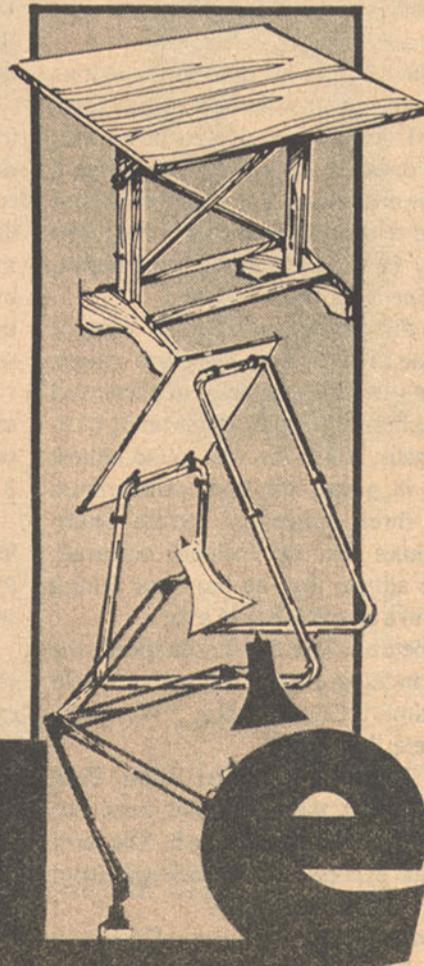
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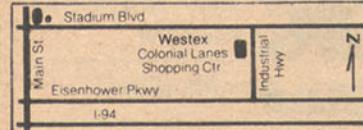
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Missouri. He was married in 1956, but the marriage broke up after ten years. About his wife and two children, he says, "I don't know where they're at, and I don't care."

Unlike Eddie, Charlie is not a lifelong drinker. "I didn't start till I went in the Army," Charlie says. He spent four and a half years in the service, ending his stint in Berlin in 1949.

"I can quit drinking," he says, laughing, "but I've got to smoke." In fact, he did stop drinking once, for a year. But he seldom is seen without a cigarette. He carefully rolls his own and smokes one after another.

Though he is a veteran, Charlie rarely takes advantage of free medical care and other veterans' benefits. He also refuses to apply for food stamps, for which he clearly is eligible. Government forms, which must be filled out before benefits can be obtained, simply turn Charlie off. "They already know all they need to know," he says.

Social security is another benefit he does not collect. "If I had social security, I wouldn't be here," he comments. "They say I didn't work enough or

something."

Charlie feels the pinch of tough economic times. "Every day is slow," he says. He notices that collecting bottles is becoming more competitive than it used to be. "It's hard to make a living picking up cans and bottles. There are lots of people doing it."

A few weeks after Eddie's day of difficulties in Liberty Plaza, the temperatures began to drop. One Friday, the temperature was forty degrees at seven p.m. and would drop into the mid-thirties before morning. It was a good night to check and see how Eddie handles the coming of winter.

Shortly after seven, Eddie returned to West Park. He had been to dinner at Gabriel Richard. He pushed his cart by his bench, put his clock on the ledge above him, and made his bed. He didn't use his sleeping bag. Three blankets and his sheepskin coat were enough to keep him warm.

Eddie was turning in early. He had eaten well—macaroni and cheese, chicken, bread, coffee, milk, tea and jello—and appeared tired from the big meal and the walk to the park.

He was not as drunk as usual. "I've been laying off," he admitted. Still, he said he and River Jim had shared three bottles of white port throughout the day.

Eddie began to doze off. Shortly after eight, he was asleep.

Eddie did not stay by the fireplace, which still had warm coals glowing in it from an afternoon fire. He snored away on his side of the shelter. Nothing disturbed him—not the sounds of cars on Miller, Chapin, or Seventh, not the occasional police sirens moving out Huron, and not even a car of rowdy teenagers driving around the baseball field.

About eight-thirty, a man who apparently knew Eddie walked past and said hello to him, but Eddie didn't stir. Shortly thereafter, a couple who clearly didn't know Eddie walked along the wooden fence on the baseball field. The woman said sharply, "Those bums are still sleeping there? Those are some nasty guys." Eddie slept on. □

How Others View Them

A surprising degree of tolerance and support.

Police show leniency toward street people and even go out of their way to look out for some of them, says Chief William Corbett.

"Everybody has to be somewhere, whether they're a law-abiding, tax-paying citizen, whether they're a vagrant, or an alcoholic," Corbett says. "I don't want to hurt these people. That's the last thing I want to do."

There has been an increase in street people during the current recession, according to Corbett. He classifies them in four categories: alcoholics (Eddie and Charlie fit here), vagrants, mentals, and diag people. The chief has the least sympathy with diag people, whom he calls "parasites and petty thieves." He says many come from middle-class homes.

Some citizens would like to see the police crack down hard on street people, Corbett says. Particularly vocal are business people and residents of areas the street people frequent. Calling street people "a nuisance" and "a constant source of irritation to our citizens," Corbett blames the courts, the laws, overcrowded jails, and inadequate social programs for adding to the problem.

The police are planning tougher enforcement of intoxication laws, Corbett says. But there are limits to how effective a crackdown will be. "You give one-arm Eddie a ticket, what's he going to do with it?" Corbett asks, noting that Eddie would be unable to pay a fine. "What's the court going to do with him?"

Even if the laws were rewritten, Corbett says, the county jail has no room for drunks. In the past, drunks would

request and receive sixty days in jail in the dead of winter. That's no longer possible. "There's nowhere for the judge to send them," Corbett says.

"I don't think our social agencies are doing enough with these people," he adds. "There should be more that we do for these people than we do. . . . Societal problems that no one else can deal with fall on us [the police]."

Corbett knows his officers sometimes give money to street people or buy them meals. The chief himself may buy meals, but he does not give money, knowing it goes toward booze. The police even have allowed street people to stay in the lobby of City Hall on extremely cold nights, according to Corbett.

But the police cannot take care of everyone. Each night there are people outside—in parks, in cars, in alleys and on benches. One night last winter, Corbett recalls, River Jim was found almost frozen in a car, his body temperature within three degrees of certain death. Jim denies that the incident occurred. But he admits that he has slept during winter in a sleeping bag in a car.

Corbett is aware that Eddie spends the winter in West Park. "What can we do with him?" Corbett asks. "We know he's there."

The people living near West Park know Eddie's there too, but none has pushed to have him evicted. The area residents express mixed feelings about having Eddie as a neighbor.

"Live and let live," says Kristen, a school teacher. "They [Eddie and his visitors] have a fair amount of dignity."

People relate to that."

Derick, whose house overlooks the baseball field, says the park's inhabitants have frightened his nine-year-old son. People sleeping in the park and carrying weapons naturally concern parents, Derick says. Eddie and his visitors are "kind of a passive problem" to Derick, who has "very benign" feelings toward them too. "Corbett's right. Everybody needs a place to stay."

Bonnie, Derick's wife, calls the park's inhabitants "real personalities. . . . I don't begrudge them anything," Bonnie comments, though she admits that she doesn't like to get a drink of water at the shelter when they are there. "They're not bad people," Bonnie explains, but she tells her children, "Don't hang around them too much."

Kathy, a student living near the park, says Eddie and others who stay at the shelter are "harmless. . . . But I wouldn't have a picnic there [at the shelter]," she adds.

Danny Walters, who owns Ross Body Shop, has been on Eddie's paper route for two years. "It's a symbiotic relationship," Walters says.

Walters has no doubts about Eddie's character. "He's an honest soul. I have explicit faith in him. In his own way, he's providing a service."

Walters may not be able to theorize about all of Ann Arbor's street people, but he has definite ideas about why Eddie lives as he does.

"I really think he would refuse most helping hands," Walters says. "He's asserting his own independence. . . . This is a question of choice." □

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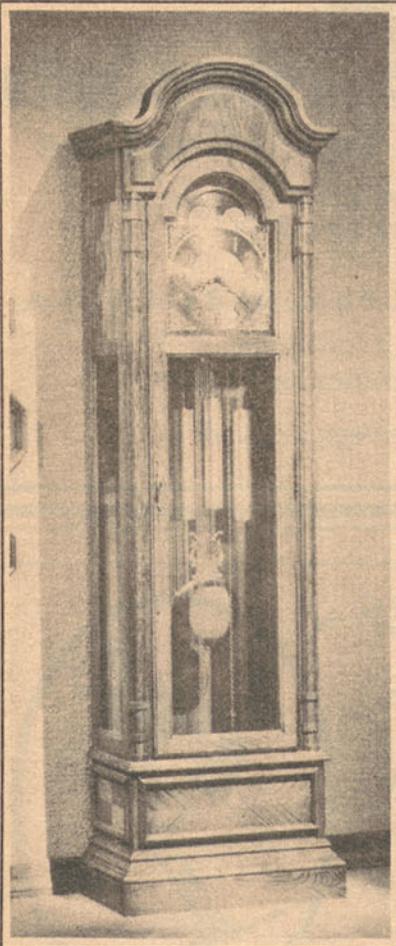
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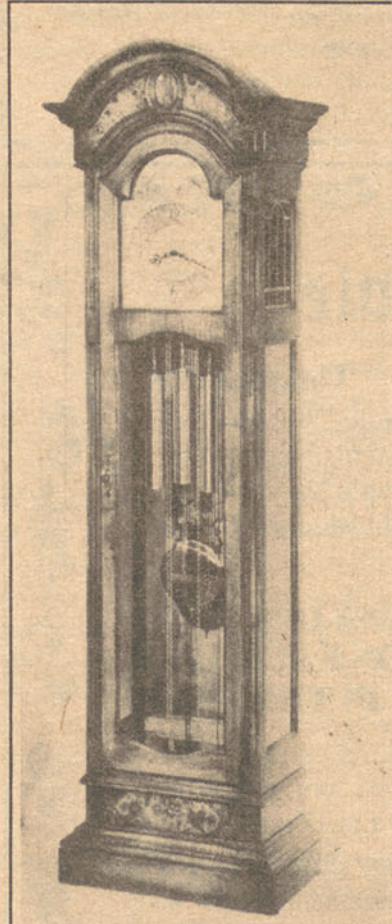
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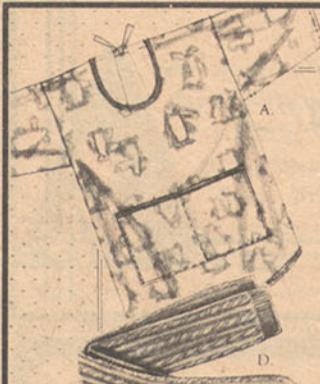
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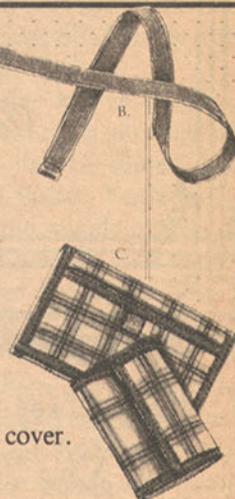
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How Much Is Enough?

**Republicans and Democrats
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must do more to help the
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how much and how long have
created the hottest political
issue in a long time.**

Should Ann Arbor spend more property tax dollars on services for the needy? This question is arguably the most urgent, the most challenging, and the most politically explosive being asked in City Hall this year. To answer it, one must have a clear sense of the magnitude of the need and the potential for city versus non-city agencies to meet it. So far, no one does—not the Democrats, who are brimming with all sorts of proposals for immediate action, and not the Republicans, who remain steadfastly confident that in due time the issue will sort itself out without requiring major expenditures by city government.

But even the council Republicans are now conceding that the city's human service policies need to be re-examined and updated in the light of current realities. The most salient reality is the combination of a depressed state economy and severe cutbacks in both state and federal human service funding that is affecting even Michigan's few pockets of prosperity like Ann Arbor. Though their pre-

sence and plight is still largely invisible to the average Ann Arborite, this city has a significant and growing population of the long-term unemployed, of single-parent low-income families, of senior citizens living on inadequate fixed incomes, and of others without the resources to meet even basic material needs like food, housing, heat, and medical care and with few prospects for an improved future. As dozens of witnesses told the mayor's Poverty Committee last summer, hundreds of Ann Arborites are being forced to choose between heating and eating. Others can't get job training because they can't afford day-care for their children. Some of the long-term unemployed are being forced to sell luxury items like stereos and snowmobiles. Others are losing their homes. And others who never had much to lose are resorting to theft and prostitution to survive.

As yet, no one has been able to provide hard facts about the number of Ann Arbor's poor or about the scope of their needs. Preliminary studies by the Poverty Committee and other groups

By John Hinckley

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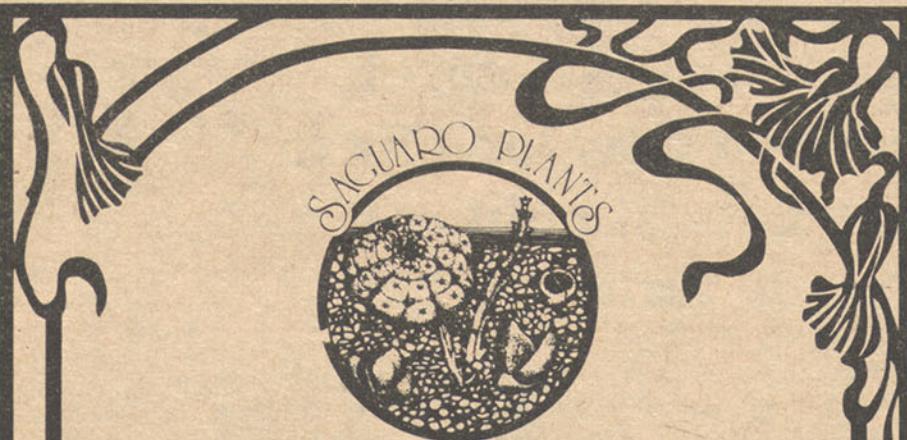
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have demonstrated to nearly everyone's satisfaction that the needs are much greater than local human service agencies can handle at current funding and staffing levels. Demands for services at most agencies have doubled or tripled over last year. Many private volunteer agencies do not advertise their services because they cannot adequately handle the existing demand. In the area of emergency shelter, for instance, the Salvation Army's Arbor Haven facility has been filled to capacity almost every night since it opened a year ago, and Safe House, the Domestic Violence Project's shelter for battered women and their children, has recently had to begin to put non-emergency applicants on a waiting list.

Predictably, local human service advocates and providers have begun to put pressure on city government to help fill this gap between growing needs and shrinking resources. This is something that has not happened in nearly a decade, certainly not since the city began to receive Community Development Block Grant (CDBG) federal entitlements in 1975. Except for CETA employment and job training programs, federally funded CDBG programs have accounted for almost all of the city's human service spending in recent years. While no one would argue that CDGB and CETA programs have ever been enough to meet all of the city's human service needs, they have come close enough that city council has not been flooded with requests to spend general fund money on human services.

Until this spring, city council had been getting only a handful of such requests a year, usually for no more than a few thousand dollars each, and never totaling more than \$100,000 or so in a year. This is why the Republicans on city council, in the course of dismissing a Democratic proposal to set aside \$400,000 in the 1982-83 general fund budget for human services, were able to boast that over the last five years no worthy human service funding request had been turned down by council. During an acrimonious debate with Democrats, Republicans argued that whenever the council was shown specific needs, the money had always been found to meet them. Only panicky, headline-grabbing, big-spending Democrats, Republicans implied, would want to discard this successful recipe for handling Ann Arbor's human service needs.

Now even Mayor Belcher concedes that the Republicans won't be able to make that same boast this year. The mayor has on his desk more than \$300,000 in unsolicited human service funding requests which he regards as worthy of city attention. In addition, council Democrats have already introduced funding proposals for other human services programs totaling more than \$200,000, all of which have been either tabled or defeated for lack of available city money. No one knows how many more funding requests the city

would receive were it to make a systematic survey of Ann Arbor's human service needs. At a council working session in late September, Mayor Belcher estimated that it would take between \$1.5 and \$2.5 million to meet fully the city's human service needs. "The general fund can't sustain that kind of a load," Belcher grimly told the council. "We have limited resources, and our budget constraints are growing daily. There's no way the council can fund more than a few of the agencies whose state and federal funds have been cut off."

Democrats don't disagree with the mayor's assertion that the needs are

Democrats see the present crisis as the start of a longterm move to shift responsibilities onto local governments, while Republicans talk about it as a short-term problem that will largely disappear when the economy recovers.

greater than the city's resources. They only wish that the mayor and other council Republicans had acknowledged this disparity last May before deciding to return \$670,000 of the city's surplus to the taxpayers. Yet there are surprisingly wide areas of agreement between the two parties on the human services issue. Democrats, for instance, aren't saying that the city should guarantee to underwrite all local human service needs, and Republicans aren't telling the needy to go away. Though each party continues to accuse the other of harboring extremist intentions, both parties are saying that they are trying to devise ways to handle the issue that are at once fiscally responsible and socially responsive.

Democrats see the present crisis as the beginning of a long-term shift of responsibilities onto local governments, while the Republicans talk about it as a short-term problem that will largely disappear when the economy recovers. Democrats continue to push for a permanent human service funding mechanism, but they insist this does not mean guaranteed permanent funding for any particular agency or program, or even a fixed level of overall funding for human services. Republicans talk in terms of stop-gap, one-year funding for programs whose permanent funding they expect eventually to come from private charity. The mayor and many other Republicans are beginning to acknowledge the need to establish some sort of regular review process so that the city is not again caught unin-

formed and unprepared as it was this year.

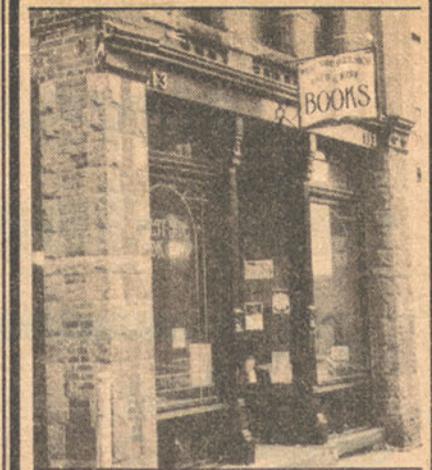
Democrats clearly place human services higher in the priorities of city government than Republicans do. If they had their way, they would take hundreds of thousands of dollars from sources the Republicans refuse to touch, like the general fund surplus or proposed allocations for the Michigan Theater. Republicans believe the Democrats would recklessly spend more money than the city can afford. No council discussion of the issue passes by without the mayor reminding council pointedly of the huge general fund deficits incurred in the early Seventies, when Democrats controlled city government and human service spending was at its peak.

Republicans reject Democratic charges that they spend a lot less on human services than the city could afford, but they are entirely open about the low priority they give to city funding of human services. "City government will never be in the business of providing non-emergency human services—at least I hope not," says Fourth Ward Councilman Ed Hood. "Whatever we fund next year will have to come from money left over after basic city services are budgeted." Hood's views are probably more stringently conservative than any other council Republican's, but the difference is only a matter of degree.

The Republican view is that the private sector—they mention churches, foundations, corporations, the United Way, and service organizations from Kiwanis to the Boy Scouts—is a wealthier and ultimately more reliable source of human service funds than city government. Mayor Belcher told the Democrats, "Even if we went by your original proposal of \$400,000 [to be set aside for human services], that's absolutely peanuts compared to the \$10 to \$15 million this community, as private individuals, gives to charity each year." What tax money the city does spend on human resources is viewed by Republicans as seed money to assist programs in getting off the ground or as emergency funds to help them weather sudden, short-term financial crises.

Democrats seem to like this seed money idea. At one council meeting, liberal Democrat Rafe Ezekiel even went so far as to praise it as a good *Republican* idea. But Democrats don't believe the private sector will ever fully do the job. Democrats talk about the city's role in human services not as a "catalyst" but as a "partner" with the private sector, the state, and the federal governments. In good years they foresee the city serving as a minor partner, and in bad years (like this year) as a major partner. But in either case, the Democrats feel significant city involvement in human services should be accepted not as the exception but as the rule.

Both parties have engaged in their fair share of narrowly partisan gesturing in the months since this issue was first raised last spring, but the really interesting political drama at the heart of the human services debate centers on this struggle to define the city's long-term role. The



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Democrats want to establish procedures that will maximize the pressure on city government to respond to human service needs. They want local human service providers to be encouraged to bring their needs to the city's attention, with the expectation that the city will either provide some funding or help them find it. Democrats also want a human service fund established in the city budget, perhaps in the form of a regular general fund supplement to federal CDBG dollars. Democrats are especially worried because the amount of money federal regulations permit CDBG to spend on human services, which is currently \$416,000, will be cut in half by 1984.

Republicans want to maintain procedures which discourage human service agencies from turning to the city for support, except in extreme emergencies. This is the only way, they are convinced, to keep the city from getting in over its head financially—something that in the long run would do as much damage to the human service programs dependent on the city for funding as it would do to the city's own finances. Theoretically, Democrats and Republicans agree that the city should provide funding only where no other sources are available. But Republicans fear that if Democrats had their way on this issue, they would create a climate in which the needy, human service agencies, and potential charitable donors would all begin to assume that the city would take care of every need.

The human services question involves two steps: first determine the scope of the problem, then devise a solution. One might expect the first step to be routine and non-controversial. It has been anything but that. In fact, to judge from the last six months of partisan council wrangling over this issue, the question of how to gather information about Ann Arbor's human service needs seems to be crucial. Democrats want the city to examine every dimension of the problem systematically and without delay, to increase the pressure on the city to act. When, as often happens, the city finds itself with unanticipated and unallocated surpluses, the council would find it much harder not to spend a significant amount of those moneys on human services if it had in hand a prioritized list of documented human service needs. Republicans are less eager for the city to take responsibility for exhaustively cataloging the magnitude of human service needs in the city. They want to avoid the pressure that would result if those needs were stated in black and white.

Considered in this light, the Mayor's Poverty Committee, established last April at the behest of Fifth Ward Republican Councilman Lou Velker, was a stroke of Republican genius. The committee was composed of Velker and four Ann Arbor citizens: Hunger Coalition director Tom Hayes, Washtenaw County Social Services social worker Ellie Lapidus, U-M space research physicist William E. Sharp, and Beverly Wee-

don, Christian education director at the Bethlehem United Church of Christ. The committee's carefully delimited charge was to study the city's *emergency* relief needs and report back to council with recommended solutions.

Council Democrats supported the Poverty Committee as a necessary task and as a welcome sign that Republicans were willing to support some form of expanded city commitment to human services. But Democrats objected to the

The Poverty Committee found that demand for emergency food and shelter, already far greater than existing programs could meet, was growing fast.

narrowness of the committee's charge, which was explicitly defined to include only emergency food, clothing, and shelter, excluding even such emergency needs as medical care and unpayable heating bills. They also objected to the Republicans' refusal to permit council representatives from both parties to be on the committee, a show of bipartisanship that is customary. Council Republicans weren't willing to coordinate the committee's work with CDBG's ongoing human service efforts, even to the extent of allocating some CDBG staff time to assist the committee in gathering information, and this, too, angered Democrats. And, finally, Democrats suspected that the Poverty Committee was little more than an underhanded strategem to delay council consideration of a wider spectrum of more intractable and more expensive non-emergency human service needs, like job training, day-care, or low-income and senior housing. They correctly foresaw that Republicans would not support the funding or even permit a full discussion of non-emergency needs until the Poverty Committee had reported and its recommendations were acted upon. Democrats saw no reason why the council could not move forward on more than one front at a time.

In short, the Democrats quarreled with everything about the Poverty Committee that kept it from serving as a systematic first step in a thorough investigation of the city's human service needs. Republicans sometimes speak of their intentions in these broader terms, but most of their words and all of their actions indicate differently. The Poverty Committee was an ad hoc attempt to get a handle on a problem that politically was threatening to lurch out of control. It established an acceptably responsive agenda without committing the city to do more than the Republicans were ready and able to do. Even Lou Velker freely



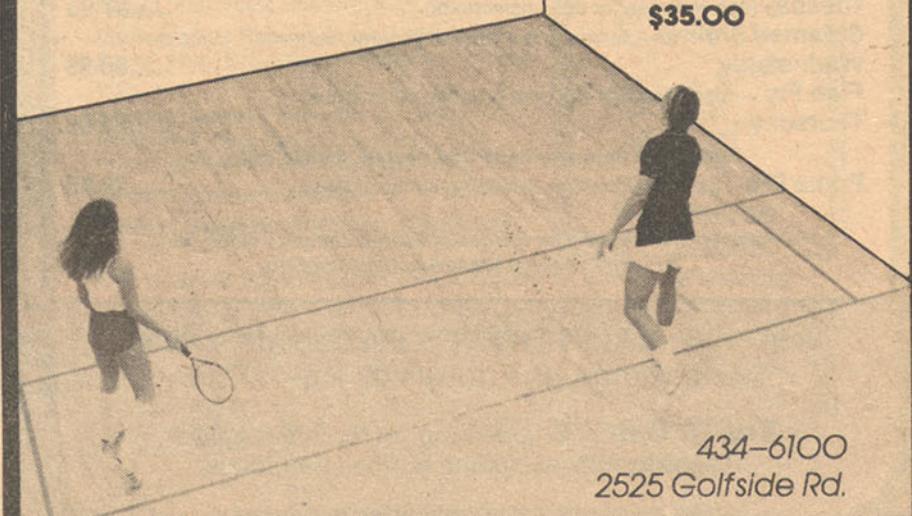
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concedes that the Poverty Committee did not, as often advertised by Republicans, examine the full scope of the city's emergency relief needs. "We couldn't do everything at once, and we had to start somewhere," he explains. And he admits that he has given no thought to how or when the council will take up those emergency relief areas—medical and utility bills—omitted from the charge of the Poverty Committee, which was dissolved after it made its report in September. Like the other Republicans, Velker steadfastly refuses to discuss, except in the vaguest terms, any aspect of the human services issue for which he is not prepared to recommend some sort of immediate action.

The manner in which the Poverty Committee was set up virtually assured that its efforts would be consistent with the general Republican resolve to take some positive action without opening a politically unmanageable Pandora's box. With no professional staff help, the committee could not hope to make a thorough survey of the size and socio-economic character of Ann Arbor's needy. Indeed, committee members did not feel this was expected of them. At least one committee member, Hunger Coalition director Tom Hayes, was surprised and disturbed when he discovered, while the committee was compiling its final report, that council action on the CDBG supplemental budget and other human service funding requests was being held up until after the Poverty Committee recommendations were received and acted upon. "I had been under the impression that we were just supposed to pick up the pieces that had fallen through the cracks of regular CDBG programs," Hayes explains. "Our work was meant to supplement whatever else the city was doing, not compete with it."

Nonetheless, within the limits of its working assumptions, the Poverty Committee managed to accomplish a good deal. During more than two months of weekly meetings with agency representatives and at two public hearings, the committee conducted a reasonably thorough survey of existing food, clothing, and emergency shelter relief programs. Its principal finding was that the demand for emergency food and shelter was already far greater than existing programs could meet and was growing fast. "We were really surprised by the degree of need we found," says committee member Ellie Lapidus, a social worker with Washtenaw County Social Services. Lou Velker says that he too was surprised by the severity of need the committee discovered. He adds, "We also learned that, had we done this study in 1979, we would not have found things this bad." The only area where the committee did not find a large gap between needs and services was in emergency clothing, which is handled by The House by the Side of the Road, a private, non-profit, free clothing distribution center located in the County Services Center on

Hogback Road.

The committee had no way of knowing exactly how much more money and services were needed, but it knew enough to recommend what to do to make at least a meaningful impact on this shortfall in emergency services. The Poverty Committee report called for the city to give seed money and interim support for programs which the committee saw as becoming self-supporting within a year or so: \$5,000 to expand the Hunger Coalition's free dinner program from two to four nights a week; \$20,000 to enable Catholic Social Services to expand its free food distribution program; \$20,000 to establish a free food distribution center; and \$75,000 to establish an emergency housing facility, along the lines of Arbor Haven.

By recommending seed money, the Poverty Committee was following the Republican strategy of not getting the city too enmeshed in welfare programs. In other respects, however, the committee report was much more ambitious. Despite the limits of its charge, the report managed to address some non-emergency human service needs. It recommended several areas for further study, including health care and non-food cash needs, and it warned that poverty in Ann Arbor is a larger problem, and growing faster, than the public yet recognizes. "The extent of poverty and how it is being handled needs to be brought into public view," the report concluded.

Mayor Belcher estimates that it would take between \$1.5 and \$2.5 million to meet the city's human services needs. "The general fund can't support that kind of load," he grimly told council.

Moreover, in a move which must have shocked council Republicans, Velker's committee made two recommendations for immediate funding which baldly exceeded its charge. Acknowledging the need to treat the causes as well as the most extreme symptoms of poverty, the committee recommended that the city fund a job training program proposed by Rose Martin of Peace Neighborhood Center. The projected two-year cost for this program to train and place 253 persons was \$460,000 for job training scholarships and \$160,000 for support services to be provided by Peace Neighborhood Center. In addition, the committee recommended that the city provide \$25,000 in day-care scholarships for children of parents in job training programs.

By the time the entire Poverty Committee report had worked its way through the Republican caucus to the September 27 council working session, it was considerably toned down. In fact, there was no discussion of the report at this working session. The Republicans simply announced the actions they intended to take in response to it. Five thousand dollars would be appropriated for the Hunger Coalition, and task forces would be established to make specific recommendations for establishing a food distribution center and an emergency housing facility. No new money would be appropriated for job training. Instead, the Ann Arbor Training and Employment Center (TEC), formerly known as CETA, would be encouraged to contract with Peace Neighborhood Center to provide some of TEC's employment counseling and job training support services. In effect, a proposal to increase the number of people being trained and counseled was silently reduced to a strategy for upgrading the effectiveness of existing programs by taking advantage of Peace's well-known job training expertise.

Council Democrats supported the thrust of these recommendations, although they complained that much more needs to be done, even in the narrow context of the Poverty Committee's report. They found it especially galling that the Republicans had still committed the city to only \$5,000 in new expenditures. Second Ward Councilwoman Leslie Morris took exception to self-congratulatory Republican claims that they were responsibly taking first action on the city's most pressing needs. "It isn't the degree of the emergency that has made us look at hot meal programs first," Morris said tartly. "It's the ease of the solution. We have existing food programs that can be quickly expanded, and the amount of money these programs would seem to require is small."

What dismayed the Democrats even more was the Republicans' apparent attempt to isolate the Poverty Committee's specific recommendations from any sort of overall human services agenda. The Republicans, after spending just \$5,000, seemed to be shelving the human services issue until another crisis arose. Democrats saw this piecemeal philosophy embodied even in the form of the committee's recommendations, which singled out for funding specific agencies rather than general areas of need. What made matters worse was the fact that three members of the committee, Hunger Coalition director Tom Hayes and Peace Neighborhood Center board members Velker and Bev Weedon, were connected with agencies recommended for funding. It created, Democrats felt, the appearance of political favoritism, as if these programs were merely the city's pet charities.

On this comparatively small point the Democrats prevailed. They persuaded the Republicans to amend the \$5,000 hot meal appropriation so that CDBG was authorized to seek proposals from all agencies providing free meals.



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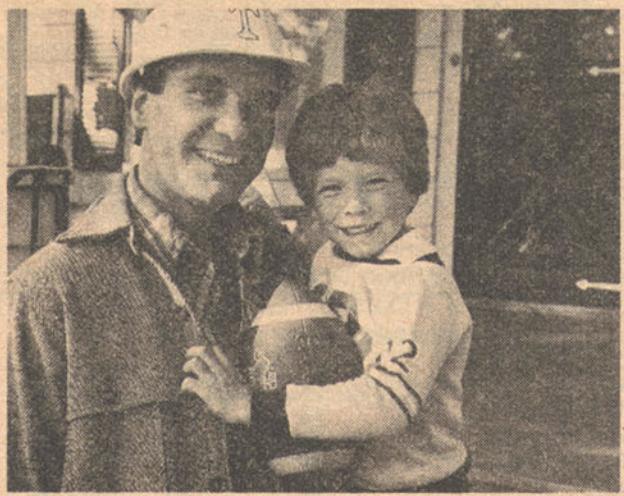
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As it turned out, CDBG allotted \$2,500 to the Hunger Coalition and \$2,500 to The Ladies That Care, a group of three women who have been providing free lunches once a week at the Ann Arbor Community Center. In addition, partly at council's request and partly because federal rules virtually require it, job training director Tim McDaniel of TEC is currently negotiating not just with Peace but with all five of the city's community centers to share in the \$125,000 TEC has budgeted for support services.

Meanwhile, council Democrats keep pressing for a chance to address the city's total human services policy, something the Republicans have so far been able to avoid. Republicans are satisfied that the city is already doing as much as it should as quickly as its financial situation permits. For instance, anticipating the city's mid-year financial report in January will reveal an unbudgeted surplus of anywhere from a few thousand to a few hundred thousand dollars, the Republicans agreed to hold a series of council working sessions starting in early November to sort out priorities among all the funding requests, emergency and non-emergency, that the city has already received.

The first of these working sessions proved productive. Council members agreed to downplay their differences and to focus, for the moment at least, on areas of bipartisan agreement. Democrats tended to place the highest priority on job training, day care, and other services that, in Third Ward Councilman Ezekiel's words, "empower people to determine their own destiny." Republicans tended to give top priority to the emergency needs which the task forces on housing and food distribution are looking into. But both sides agreed that some city funding should be granted to both these areas of need. There was even broad preliminary acceptance of Ezekiel's suggestion that the city spend about 50% of whatever resources become available on job training and related programs, 25% on emergency relief, and 25% to provide stop-gap funding for agencies in financial trouble like Safe House. Mayor Belcher announced that council could spend on human services the \$93,000 now on hand in the contingency fund, and he scheduled a second working session for early December to draw up a program to spend this money.

Although partisan differences were for the most part held in abeyance during this working session, enough was said to remind all present that the basic conflicts have not been resolved. Second Ward Councilwoman Leslie Morris bluntly asserted, "As city officials, we are responsible for knowing what the human service problems in our city are. And we have to make sure that these problems are being taken care of. Either we get some other government or private sources to do it, or we do it ourselves." This call for the city to play an aggressive

supervisory role in human services was not echoed by council Republicans, who made it clear that their willingness to support increased city involvement in human services was a reluctant concession to unusually severe hard times. Fourth Ward Councilman Gerald Jernigan warned that he was not ready to raise taxes to fund human services, and Mayor Belcher concluded the session by saying, "I'm not afraid to spend money on human services, but don't get the wrong idea. We'll fund only those programs with a good long-range prognosis for becoming financially independent of city funding."

The bottom line in this conflict is money. Democrats feel that it will take a lot more than \$93,000 to meet the city's obligations for funding human services. Their choices about how to spend the \$93,000 are likely to reflect an assumption that more money will be eventually found in January, and this may lead to conflicts with Republicans, who are wary of such assumptions.

Whatever happens between now and January may either greatly ease or greatly exacerbate tensions between the two parties. But there seems little prospect that the underlying conflict will be direct-

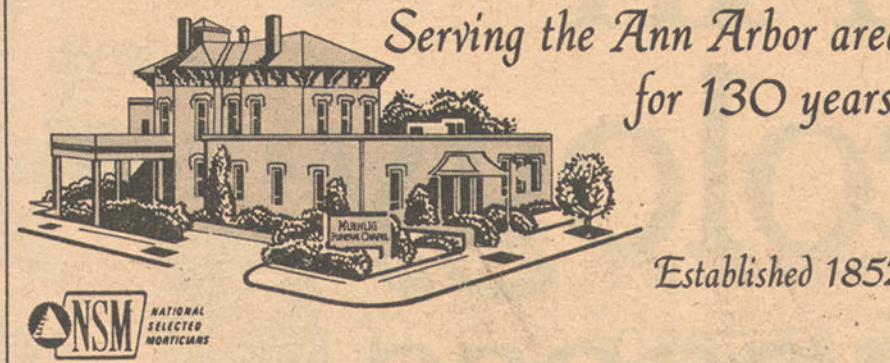
Democrats want the city to examine every dimension of the problem to increase pressure on the city to act.

ly and fully addressed before the 1983-84 budget sessions next spring, when it will be impossible to avoid.

Of course, a lot can happen between now and next spring: the Democrats may gain control of council in the April elections, or they may find themselves in an even weaker position. Democrats are also now mobilizing a petition effort to place a charter amendment proposal on the April ballot to authorize a levy of up to half a mill (about \$350,000) for human service funding. Passage of such a proposal would change the ground rules for city involvement in human services in ways that even a Republican majority on council would have to recognize. But whatever happens between now and next spring, one can confidently predict that certain fundamental questions will get asked and finally answered. Will the city do its best to know as much as it can about the full scope of its residents' human service needs? Will it do its best to identify probable funding shortfalls? Will it give a high priority to setting aside general fund money for any anticipated shortfalls? And if the city is unwilling or unable to make up the entire shortfall with its own money, how aggressive a role is it willing to play in helping human service providers find other funding sources? In short, how responsible should the city be for helping the needy? □

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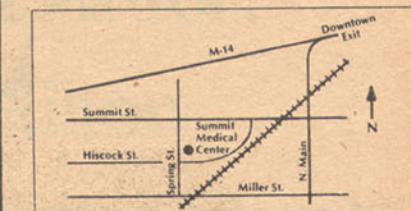
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An Ecology Success Story...

At quarter to two in the afternoon on a sunny football Saturday in October, a white, stake-side truck winds its way through the cul-de-sac behind Redeemer Lutheran Church. Larry Meillur is at the wheel of the beat-up 1974 GMC, while John Guerrlich and Dave Lowry balance on the running boards on either side, bracing themselves against its big rear-view mirrors. Standing on the scarred wooden bed in back and anxious to get things underway is Kerry Sandford, professional recycler and leader of this volunteer crew. Recycle Ann Arbor is again off and running, in its fifty-fourth consecutive month collecting trash.

This morning six hundred westside residents carried a month's worth of recyclable materials to the curbs in front of their homes. Were it not for Recycle Ann Arbor's monthly pick-ups, these materials—old newspapers, tin cans, and glass bottles—would by now be buried in the city landfill. Instead, they are being collected free of charge by trucks like this one. The recycled materials will eventually find their way to paper mills, steel mills, and glass works, simultaneously saving energy, raw materials, and scarce landfill space.

This is Recycle Ann Arbor's afternoon shift. Earlier today fourteen volunteers showed up for the four-hour morning run, enough to crew all three of the organization's trucks and make collections from more than three hundred homes. This afternoon the competition from the U-M football game has taken its toll. Only Meilleur, Guerrlich, and Lowry showed up for the second run, just enough to crew this one truck. Kerry Sandford, one of the organization's three paid employees, is worried that as a result the remaining collections may not be completed until after dark.

Once the truck reaches its first collection area, the circular cul-de-sac behind Redeemer Lutheran Church, Sandford, a muscular, thirty-year-old electrical engineer, sets a quick pace. He has designated Guerrlich and Lowry to serve as runners, and as the truck approaches the first piles of paper and boxes of glass, they trot forward to pick them up. Sandford appoints me to stack the bundled newspapers they pitch up to us, while he himself swiftly begins to separate clear, brown, and green glass and flattened tin cans into the fifty-five-gallon drums that are lashed to the back half of the truck bed. In brief intervals between pickups, as Guerrlich and Lowry hop onto the running boards, Sandford pulls a heavy pair of goggles down over his eyes, grasps a bent and burnished length of heavy steel pipe, and methodically smashes the bottles to reduce their volume.

In this first two-block loop, eight households have set out recyclables. Each is tallied by Meilleur, who also serves as record-keeper. He passes out an explanatory rejection slip when the runners find a bundle of glossy magazines in one pile (the shingle-making plant that used to buy them closed during the recent building slump, Sandford explains) and calls out a warning when low-hanging sycamore branches come whipping over the truck cab. The work is exhilarating in the crisp air and bright sunshine, and we finish this first section in less than fifteen minutes, collecting a smattering of glass, a quarter of a drum of cans, and two eight-foot-long rows of bundled newspapers. "It's not too bad when you've got a couple of people willing to work pretty hard," says Sandford, whose own intense, brisk pace keeps the rest of us hopping.

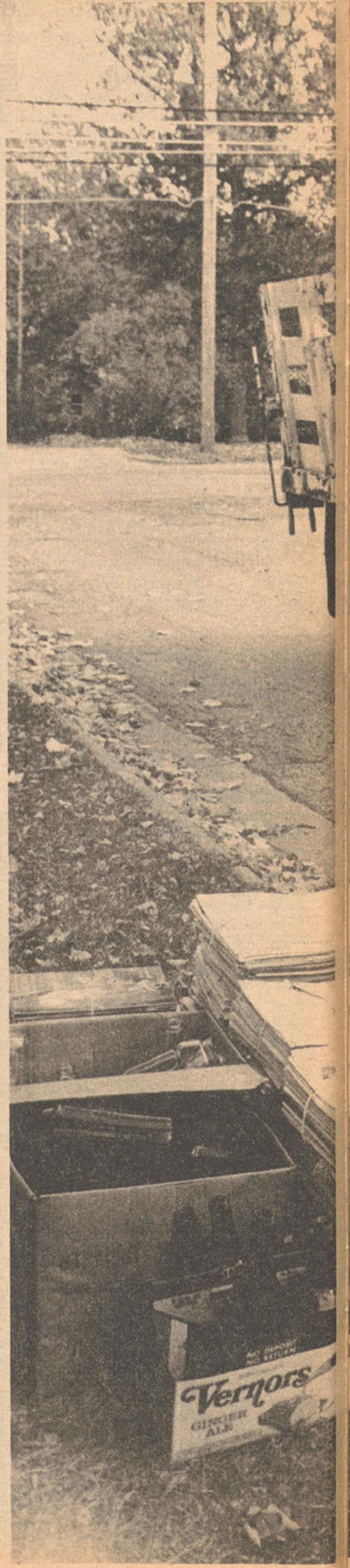
Within two hours the truck is so full of newspapers, glass, and steel that there is

scarcely room to stand. It gets back to the recycling station just as fans begin to pour out of the stadium—Michigan has defeated Indiana—and waits out the football traffic while unloading. We head back out at four-thirty and handily finish the day's collection two hours later, rounding out the run with a stop at the Washtenaw Dairy for ice cream cones.

The haul for the afternoon is eight tons of newsprint and glass, on top of the sixteen tons collected by the morning shift. Last year Recycle Ann Arbor collected 370 tons of recyclables in similar curbside pickups, which covered twenty percent of the homes in Ann Arbor. If Kerry Sandford has his way, the pickups will blanket the entire city within two years.

This month Recycle Ann Arbor will move into a new, \$80,000 warehouse built on the city's landfill site at Ellsworth and Platt Roads. In January it will take possession of its first specialized recycling truck, designed to be operated efficiently by one person. Its phone list of volunteers totals 120 people. At the beginning, five years ago, there was only Rich Ruyle.

In 1977, Ruyle, who is from New Jersey, was a senior in the U-M's civil engineering program. That fall he attended a mass meeting in the Michigan Union of the conservation group Friends of the Earth. The speech he made there is something of a legend among those associated with Recycle Ann Arbor. "Rich Ruyle stood up," Kerry Sandford explains, "and said that Ann Arbor should have a curbside recycling program. He said he was going to start next month. He asked if there were any volunteers to join him. And he asked if anyone had a



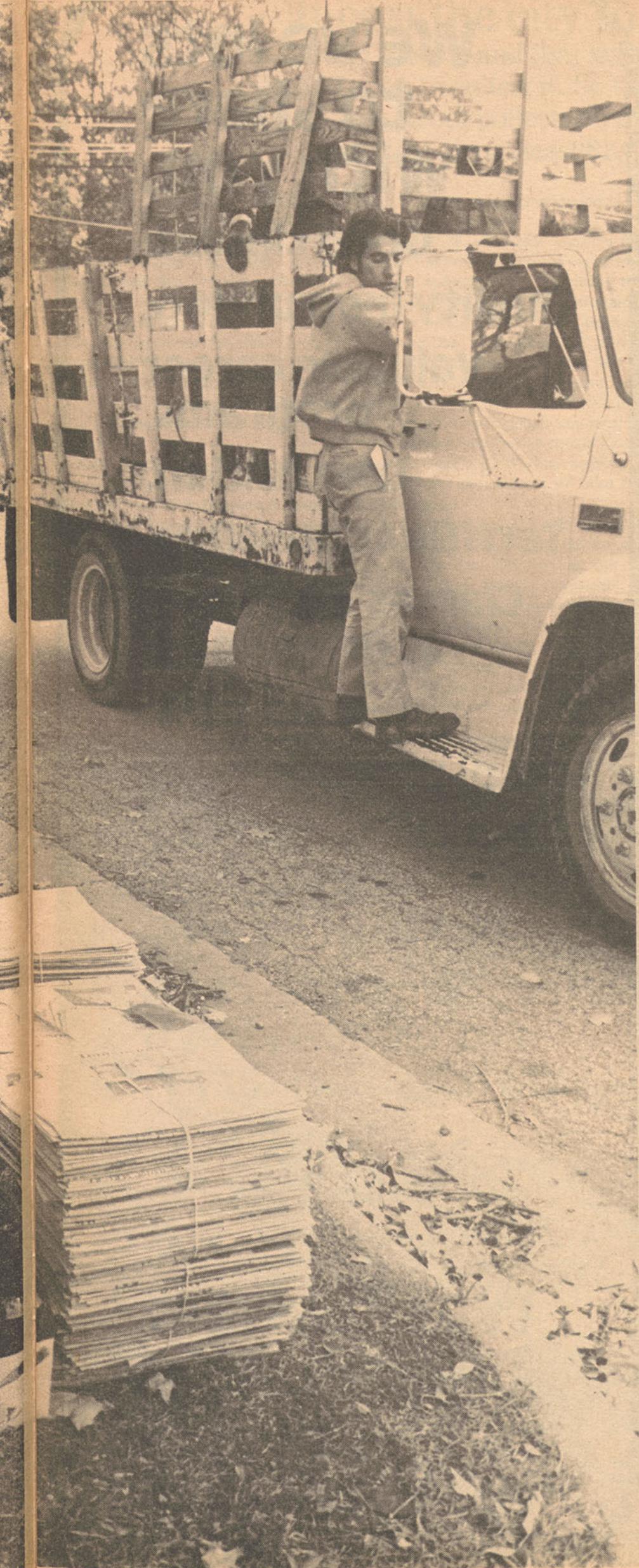


PHOTO COURTESY OF RECYCLE ANN ARBOR

How two impatient idealists developed a recycling organization that actually supports itself—Recycle Ann Arbor.

By John Hilton

truck—because he didn't have one."

Ruyle had first encountered the theory of curbside recycling collection in a class on solid-waste management. The rationale was simple. Drop-off recycling stations, like the one operated in Ann Arbor by the Ecology Center since the early Seventies, had established that many consumers were willing to sort reusable materials out of their household refuse and deliver them to a collection point. But if recycling were ever to become universal, it would be terribly inefficient to have each person continue to drive to a drop-off point. It would be far more sensible to run a single truck through a neighborhood periodically, making collections at each house. Despite the fact that he had neither trucks, staff, or money, that was what Rich Ruyle proposed to do.

Remarkably, Ruyle's plan worked. Wendy Wilson, a School of Natural Resources undergraduate present at the meeting, gave Ruyle Jonathon Dreyfuss's telephone number. Dreyfuss, like Wilson, was an Ann Arbor native and natural resources undergraduate. He had recently returned from Boulder, Colorado, where he had helped set up a small-scale curbside recycling program. Dreyfuss, Wilson knew, was already committed to the idea of starting a service similar to Boulder's in Ann Arbor, and he also owned two pickup trucks—an old Jeep that he was trying to sell and a newer Chevrolet. "When I met Rich Ruyle, we really hit it off," Dreyfuss remembers. "I said, let's use my trucks and let's see how we can get this thing scheduled and organized."

At the time, Ann Arbor was producing close to two thousand tons of

trash every week. A few years later, Ulysses Ford, then the city's director of solid waste disposal, would estimate that each ton of solid waste buried in the landfill cost the city \$11 in labor, equipment, and land—and that wasn't counting the \$50 a ton it cost to *collect* it. Ruyle and Dreyfuss made it their goal to prove that a large-scale curbside recycling program could cut that total significantly. Their own motives were ecological, reflecting their concern about the tension between humanity's growing use of energy and raw materials and the planet's finite resources.

According to estimates based in part on surveys of what actually goes into household trash, a quarter to a half of what is now buried as garbage could be recycled. However, despite the considerable savings in materials and energy that recycling would permit, recyclers have found it difficult to divert even one percent of what is called "the waste stream." There are two main difficulties. The first is social: for recycling to be effective, large numbers of people must develop the habit of collecting reusable materials that would otherwise go out with the trash. The second is economic: the prices of recycled commodities fluctuate widely, making income from recycling programs unreliable. Nonetheless, Ruyle and Dreyfuss planned from the outset on a system run solely on revenues from the sale of recycled materials.

Recycle Ann Arbor was officially founded as a non-profit corporation in November 1977. Rich Ruyle's speech to the Friends of the Earth had won only a few recruits. Most of the members of the organization, including at first both Wendy Wilson and Kerry Sandford, decided instead to work with a group opposing nuclear power plants. (In early 1978 the latter group went on to form a

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It cost the city \$11 a ton to bury solid waste—and that wasn't counting the \$50 a ton to collect it. So the 24 tons Recycle Ann Arbor collects on a typical run saves the city at least \$1,440.

specifically anti-nuclear organization, the Arbor Alliance.) Ruyle and Dreyfuss's approach to the Ecology Center was also rebuffed. The Center's official position was that the city government should provide curbside recycling directly, and the two undergraduates made little impression on the older Ecology Center staff. "I guess they didn't think we had a good enough master plan for the long run," Ruyle says. "Which we didn't." The partners went ahead nonetheless.

They decided that their initial collection area would be on the west side, in the area bounded by Stadium Avenue to the south and west, Liberty Street to the north, and Main Street to the east. The area contained about 2,500 homes, and was selected because Dreyfuss, who grew up near Allmendinger Park, considered it a stable, cohesive neighborhood whose residents were likely to support the program. Leaflets distributed by a group of volunteers that included Dan Ezekiel, another U-M natural resources student

from Ann Arbor, informed residents of the upcoming service.

May 3, 1978, a Saturday just after the end of U-M exams, was set as the date of the first collection. "So eventually the day came along," Dreyfuss remembers, "and we went out in my truck, just Rich and I and Dan. Three of us, and we had no idea of what we were getting into: it was something untried. We went out, and we were just overwhelmed. We had not that much participation compared to what we have now, but we couldn't even begin to handle it. We had stuff piled up right over the cab and we filled the cab with paper."

As it became unmistakable that area residents were cooperating far beyond any expectations, Dreyfuss set out to recruit a friend, Garrett Lussenden, to start making rounds in the second truck. "He had just gotten off work, and he wasn't too enthused," Dreyfuss says now, "but he came out, and we got it done." By day's end, the crew had hauled two tons of newsprint and half a

dozen drums of bottles and cans back to their headquarters, a corner of a builder's yard on Felch Street that they were renting for \$30 a month.

That first collection made it clear that there were people eager to use the curbside pickup service. The problem that the novice recyclers faced was how to meet the demand. "At the time you couldn't go out and pick up a book on how to recycle," explains Dreyfuss. "We tried to do things every which way. We tried ways that we look back on now with great embarrassment."

Probably the worst experiment was the group's attempt to speculate on the price of newsprint. Since their only source of operating funds came from the sale of what they collected, the recyclers at first tried stockpiling the old papers they collected to sell when prices improved. They eventually accumulated forty tons, only to discover that, out in the open and protected only by plastic tarps, much of their treasure trove had become water-logged. The leaden, foul-smelling mass of newspapers eventually had to be hauled to the city landfill from which the recyclers had worked so hard to save it. In the first few years there were similar, if less painful, lessons to be learned about such technical details as how to handle drums that contained four hundred pounds of crushed glass and how to arrange bundled papers in the truck without having the seven-foot-high stacks slide apart or topple over.

In its early period, Recycle Ann Arbor had a deliberately informal structure. Its bylaws were as broad as it was possible to make them, while its board of directors was usually passive. In theory, the pool of ten to fifteen volunteers who helped with the collection worked as a collective. But in practice, says Dreyfuss, he and Ruyle pretty much ran everything. "We knew everything inside out," he explains. "We knew the routes, we knew the people, we knew the system. It was just a matter of course." That was possible partly because Dreyfuss and Ruyle worked so well together. "The skills I didn't have, he had, and vice versa, right down the line," Dreyfuss recalls. The patient, methodical Ruyle took charge of sales and record-keeping,



In the beginning there was only Rich Ruyle. He stood up at a meeting and said Ann Arbor would have a curbside recycling program. He asked for volunteers. And he asked if anyone had a truck.



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while the outgoing Dreyfuss handled meetings and public relations.

Dreyfuss also took on the role of Recycle Ann Arbor's recruiting officer. (In retrospect he regretfully describes his method as "abuse of my close friends.") There were a few occasions when Dreyfuss and Ruyle were forced to do the entire collection themselves, finishing as late as ten p.m. Usually, though, they were helped by Dreyfuss's recruits, an enthusiastic crew of ecologically-minded young people who tended to be Dreyfuss's old friends from high school in Ann Arbor, his fellow students from the School of Natural Resources, or both.

Despite the difficult work in all weather, Ruyle remembers that morale was generally good. "We tried to have fun, and we usually did. It really did build a feeling of camaraderie, like being on a football team." Recycle Ann Arbor's popularity in the community also boosted spirits. "The people who were getting our services were really supportive," says Dreyfuss. "They'd give us juice or let us use the john or just cheer us on."

As Ruyle and Dreyfuss had hoped, Recycle Ann Arbor was making enough money from sales of recycled materials to cover its expenses. It was not really self-supporting in the way they wanted, however. From the outset, Dreyfuss provided the use of his pickup trucks free. He postponed selling the Jeep until it was no longer needed, and that point only came after Ruyle borrowed \$4,000 from

his family to buy the white GMC truck that is still the backbone of the collection fleet. Meanwhile, the four to six people who typically worked each truck were also working free.

It was years before the organization brought in enough income to repay Dreyfuss and Ruyle for the equipment they provided. Nor was there any way that the money coming in could ever pay for the large crews needed to work the trucks. It soon became obvious that a truly self-supporting operation would have to be much more efficient in collection, handling, and marketing. Achieving the necessary level of efficiency would require large capital investments, far beyond what the organization would be able to accumulate on its own. To get that capital, the organization itself would have to be remade.

The obvious source for the necessary funding was the city of Ann Arbor, since the city landfill was the only direct beneficiary of what Recycle Ann Arbor was doing. In political terms, Recycle

Electrical engineer Kerry Sandford coordinates operations and plans for Recycle Ann Arbor's citywide pickups in 1984-5. As commercial pickup manager, he quadrupled collections of high-quality office paper, a boon to the group's strained budget.

Ann Arbor already had a number of things going for it. It was popular with the people receiving its services, it had never missed a collection, and it was continuing to attract able workers. Among these were Wendy Wilson and Kerry Sandford. Eventually they both decided that protesting nuclear power was less personally rewarding than the positive task of building a working recycling operation. (A contributing factor in Sandford's decision was the unending strife within the Arbor Alliance. Small political sects within the group ranged from the Socialist Workers Party to anarchists. They all fought for the adoption of their own agendas.)

Jonathon Dreyfuss, meanwhile, had been proselytizing among political leaders with considerable success. When the organization dedicated a small storage structure on its Felch Street site in October 1979, the speakers included State Representative Perry Bullard, State Senator Ed Pierce, and Ann Arbor Mayor Lou Belcher. Belcher handily won a newspaper-bundle-tossing contest. More important, during his speech he broached, for the first time, the possibility of city support for the group.

Afterwards, Dreyfuss remembers, Ed Pierce turned to him and said, "Well, the best days of your organization are over." In retrospect, Dreyfuss says, he now sees what Pierce meant. At the point when city funding became a possibility, he explains, "We had to start thinking about accountability and our



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public image. From there on out, it just wasn't the same enjoyable, fly-by-the-seat-of-your-pants kind of excitement."

At that point, Recycle Ann Arbor was still so loosely organized that it didn't even have a building permit for the structure it had dedicated with so much fanfare. Everyone had just assumed that someone else was taking care of it. That would have to change if Recycle Ann Arbor wanted to continue to grow. Suddenly, Kerry Sandford recalls, the group needed a clear internal organization that outsiders could understand and rely on—including an active board of directors and a paid staff that would see that the phone at least was answered reliably.

Lou Belcher recalls that Recycle Ann Arbor's all-volunteer structure was one of the biggest objections the city administration had to aiding the group. Another handicap was the continuing bad feeling between Recycle Ann Arbor and the Ecology Center, which dated back to the Center's initial refusal to aid the new group. "We had nothing to do with them. We just kind of bad-mouthed each other," Dreyfuss remembers. The evident ill will between the groups mostly hurt Recycle Ann Arbor, because the Ecology Center had long since established good relations with both the city council and city administrators.

The turning point, Jonathon Dreyfuss now believes, came in July 1980. At that point Recycle Ann Arbor was evicted from its site on Felch Street (and was forced to dismantle its new building) when its landlord lost title to the property in a lawsuit. "Looking back, that was probably the best thing that could have happened to us," Dreyfuss says. Ecology Center coordinator Steve McCargal responded to the crisis with an offer to share the Center's site on South Industrial Highway. The olive branch was accepted. Meanwhile, Wendy Wilson had been hired as the Center's educational coordinator. "I was the first live Recycle Ann Arbor member they got to see up close," she remembers, and from that point on, relations between the groups improved steadily.

Ulysses Ford, long an enthusiastic backer of recycling projects, left his job as city solid waste manager in 1980. While his own proposals for a city-operated curbside recycling system were never formally considered, probably because they called for a first-year budget in excess of \$800,000, he left a farewell gift. In his department's budget for 1983-84, he set aside \$70,000 for unspecified capital expenditures on recycling.

That \$70,000 provided the opening that Recycle Ann Arbor and its allies needed. In the first part of 1981, as the 1981-82 city budget was being prepared, Recycle Ann Arbor suggested that \$50,000 of that money be moved ahead two budget years. A proposal to that effect passed council in May, with the support of Belcher, *The Ann Arbor News*, and the Ecology Center. (In her new capacity at the Center Wendy Wilson organized a campaign that deluged then-

councilman Dave Fisher, who was thought to be opposed to the plan, with fifty telephone calls in a single day.) The money was to go to a new storage warehouse and the construction of a special recycling vehicle designed by Ryle, Dreyfuss, and Sandford.

By the time the budget proposal was approved, Rich Ryle had moved on. After completing his undergraduate degree in civil engineering in 1978, Ryle had plunged directly into a master's program, which he completed in 1980. In March 1981, he took a job with the State of Wyoming as a water quality engineer and moved west. His four-year immersion in recycling, he says now, began to fade from his mind almost at once.

In 1980 Jonathon Dreyfuss belatedly completed his own undergraduate degree in environmental advocacy. For four months in early 1981 he worked for Recycle Ann Arbor in a paid CETA position. By then, though, the increasingly established organization was less satisfying to him than it had been at first. "I can get projects going, and that's what I really enjoy," Dreyfuss explains. "There wasn't any room for that any more. My interests and skills wouldn't allow me to just manage, to do the day-to-day stuff that has to be done." Dreyfuss was already impoverished by years of school and unpaid work, and the final straw came that summer, when he injured his back during a pickup.

"That was the time I should have made a very clean separation," Dreyfuss says now. "But I kept a foot in, and any time I wanted to really cause any trouble, it was quite easy." The trouble he made consisted of intermittent opposition to Recycle Ann Arbor's gradual merger with the Ecology Center. "Simply put, it's kind of like the baby leaves home," Dreyfuss explains in retrospect. "A lot of my responses were just that of being an overprotective parent." When the two organizations combined their offices early this year, Dreyfuss finally cut all ties with recycling. He now spends most of his time on the road with a friend's demolition crew, blowing up old industrial structures with high explosives as he saves money for law school.

Before they left, both Dreyfuss and Ryle saw new people into their tasks. These days the driving force behind curbside recycling in Ann Arbor is Kerry Sandford. "Jonathan Dreyfuss got me involved in it," Sandford recalls, "initially asking me for technical assistance, then going out with the trucks, then driving the trucks." At the end of 1980 Sandford quit his engineering job with Syron Corporation, a small industrial controls company on North Main, to become a professional recycler as director of the Recycle Ann Arbor's then-modest commercial pickup service. Within eight months of vigorous recruiting at the U-M and local businesses, Sandford nearly quadrupled the volume of office paper being recycled. While

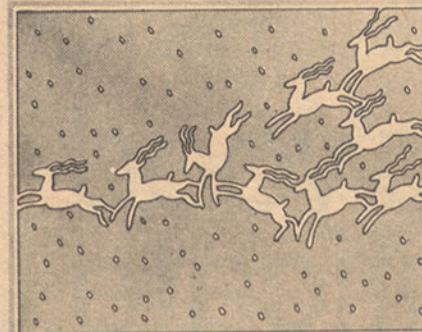
the commercial collection is still much smaller than the residential pickup, the two services now produce approximately equal amounts of income, because office paper sells for \$60 a ton compared to \$14 for newsprint.

As part of the merger between Recycle Ann Arbor and the Ecology Center, the residential and commercial pickups now operate jointly with the recycling station on South Industrial. Between them, the three services currently support commercial director John Miller, recycling station manager Bruce Schoolmaster, and Sandford, the organization's development director. Since the three-quarter-time positions pay only \$6,300 a year, money is not their chief attraction. "Recycling is something that can be justified economically and will happen eventually anyway," Sandford says by way of explanation. "But there's an incredible amount of waste that will happen in the meantime if we wait until it's forced by economic factors alone. It's also a good way of bringing people together on issues that will benefit them—not necessarily directly, and not things that they'll see overnight, but things that people can support toward a better world. And I believe in seeing a better world in my lifetime."

The curbside pickup was expanded late in 1980 to include the neighborhood defined by Miller, Main, Liberty, and Stadium. It is scheduled to expand again early next year, when the city's first specialized recycling truck comes into service. A \$50,000 city appropriation for fiscal 1982-83 will pay for the \$10,000 vehicle, which is actually a converted 1972 garbage truck. (The remainder of the appropriation is earmarked for completing the new warehouse.) Designed to be run by a single paid operator, the truck will be tested by using it to expand collection into the neighborhood north of Miller between Main Street and Maple Road. Meanwhile, volunteer crews will continue to operate Recycle Ann Arbor's three present trucks in the existing collection areas. (Besides Dreyfuss's Chevrolet and Ruyler's GMC, the recyclers also have a 1964 medium-duty Ford, for which, in an honorable tradition, Kerry Sandford put up the initial cash.) If the new truck proves out, money is already tentatively budgeted for fiscal 1984-85 to build two more like it, allowing Recycle Ann Arbor to begin curbside collections citywide.

Reaching that point has taken longer than Rich Ruyler and Jonathan Dreyfuss ever dreamed in 1977. "When we thought this thing through," Dreyfuss remembers, "we thought in two years we would be citywide. In two years we were doing the same thing we had done when we started. We'd just made our operation a little more efficient." Given the size of the task, however, Dreyfuss is reasonably satisfied. "For this scale, without any applicable templates from other communities, I think it's moving along fairly well. Hell, everything for this group's ahead of them now. It's a fairly exciting time. Now they get to prove if the whole theory's right." □

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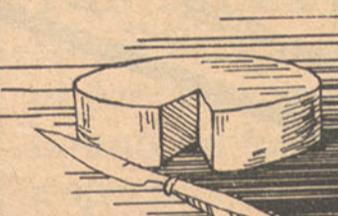
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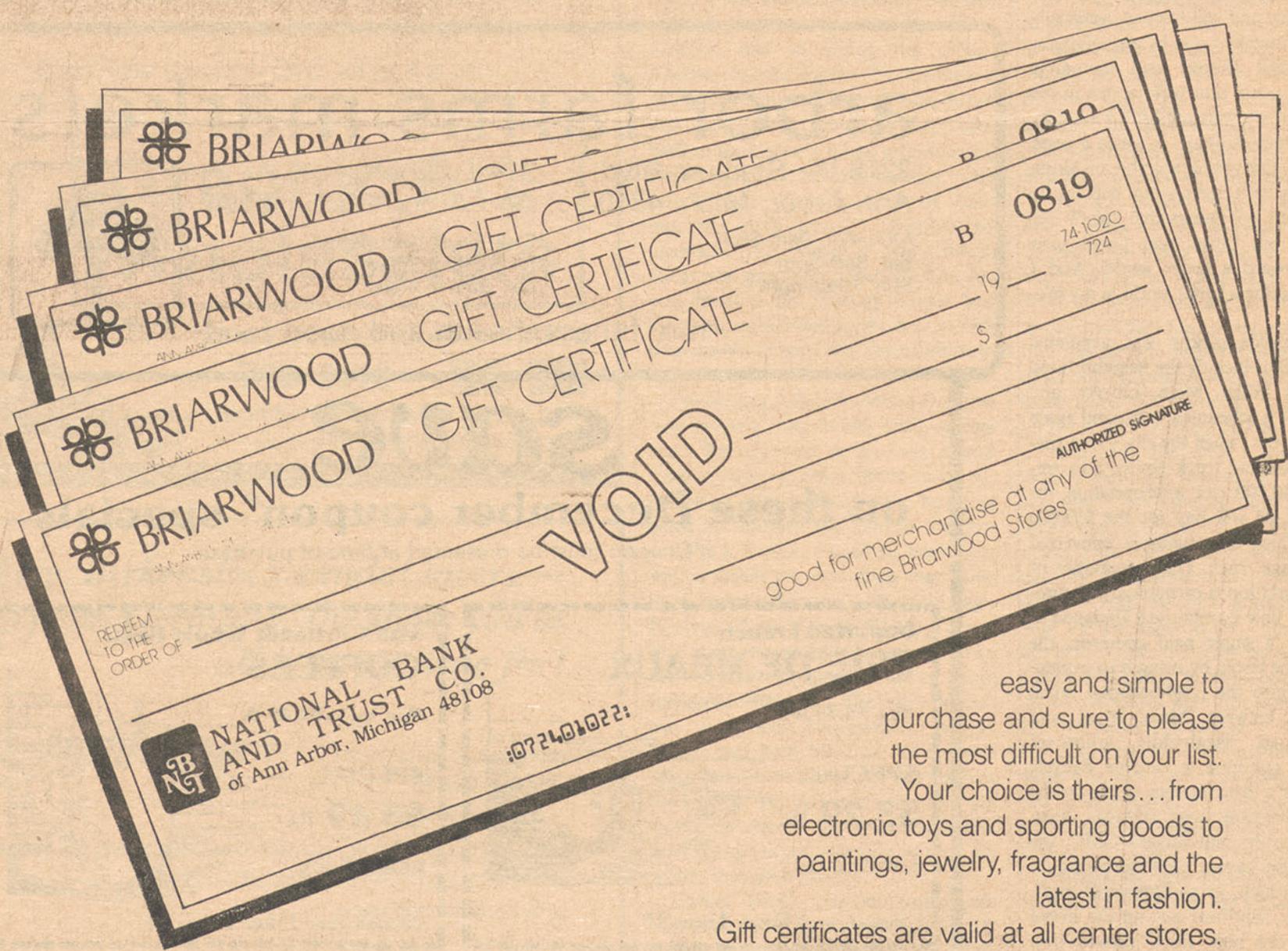


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The Bernhardt's Christmas at Urania

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THREE MILES south of Ann Arbor lies what once was the site of Urania, Michigan. It no longer appears on maps, and even the passenger-train timetables in which it was listed have disappeared, like the village itself. Rural America a century ago was dotted with many small communities that have since withered or vanished. Urania's chief claim to fame lies in the happenstance that the renowned and popular—if sometimes scandalous—French actress Sarah Bernhardt spent Christmas Day of 1880 marooned there in a snowdrift.

Sarah Bernhardt was a theatrical attraction in an age when all performances were personal appearances. Then, as today, popular idols and curiosities frequently drew an audience as much by the force of their personality or reputation as by the specific presentation being offered. Bernhardt found her appearances on stage preceded by a considerable off-stage reputation. At the time of the episode to be recounted here she was thirty-six years old, already well on her way to international acclaim. The daughter of a notably successful Parisian courtesan, Sarah early on devoted her flamboyance and imagination to building a career in

By Evan Garrett

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the somewhat more reputable world of the theater. Rebuffed in her bid to join the prestigious Comédie Française, however, she created her own competing company.

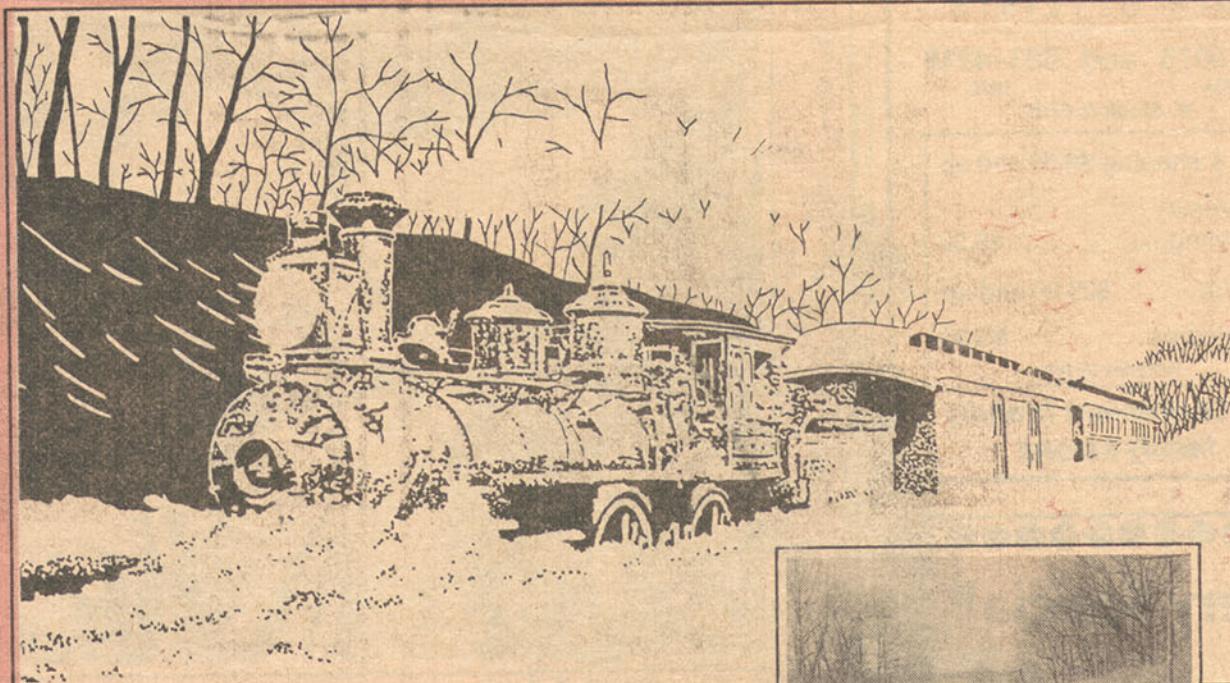
Bernhardt soon proved herself an accomplished actress, with a repertoire ranging from French classics to the popular melodramas of the day. But it was her off-stage life—scarcely to be described as her private life—that most titillated her public's interest. American audiences in particular flocked to view this woman known to have had a string of paramours, one of whom fathered her beloved son, Maurice, in 1864. Somehow, the aura of these affairs heightened audiences' anticipation of her performances, regarded as "Frenchy" and consequently naughty.

In 1880-81, "The Bernhardt," as she was commonly called in this country, made her first of what ultimately would be nine American tours. Her manager, the British impresario Edward Jarrett, sought to capitalize on the success of her initial foray into the English-speaking world, an 1879 London engagement that elicited rave reviews. With her full theatrical company in tow, Bernhardt survived a dreadful steamship crossing and disembarked at New York October 27, 1880 to commence a six-month tour of the major Eastern and Southern cities.

For these appearances she had prepared a repertoire of eight plays, although several received only half a dozen performances. By far the most popular of the eight was *La Dame aux Camélias* (*Lady of the Camellias*), given sixty-five times. To Bernhardt's constant amusement, English-speaking audiences persisted in calling the play "Camille," despite the fact there is no such character by that name. Perhaps it made little difference, for the performances were invariably in French. If American audiences generally failed to appreciate the dialogue, Bernhardt certainly assailed their visual sensibilities grandly. A stickler for the accuracy of period costumes, she traveled with an astounding complement of wardrobe and theatrical paraphernalia, in addition to the commodious creature comforts to which she had accustomed herself.

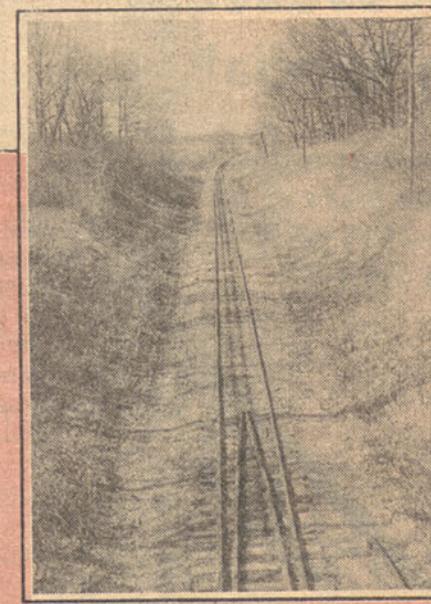
In early December, following extended engagements in New York, Philadelphia, Boston, and Chicago, Bernhardt and her company launched into a grueling schedule of what are now called "one-nighters." To transport the entourage, her manager arranged for the use of two trains, one a freight for the extraordinary quantity of baggage and equipment and the other a set of luxurious Pullman cars named the "Sarah Bernhardt Special." The tour established a brutal regimen. The company arrived in a town at six p.m. for an eight-thirty performance. By midnight it had packed and returned to the train for the journey to the next engagement. Most of the host railroads did their best to accommodate The Bernhardt, assigning her trains precedence over other traffic on their lines.

The Sarah Bernhardt Special was a



DRAWING BY EVAN GARRETT

"THE SARAH BERNHARDT SPECIAL" (above) marooned in a snowdrift at the Urania cut. The train's three regular Pullmans housed the troupe, while Bernhardt's private palace car had a dining room, kitchen, three bedrooms, and a lounge complete with sofas, a piano, potted palms, zebra-skin rugs and Turkish carpets, and stained glass windows. (Right) The Urania cut today, viewed from the Judd Road bridge. This deep cut was excavated to reduce the climb at the top of the long hill.



SAM BRECK

rolling wonder in its own right, a reflection of the grace and grandeur of its premier passenger. Three Pullman cars with sleeping accommodations provided for the members of the troupe. The fourth car, also constructed by the Pullman Company and unique in its sumptuous appointments, was a "palace car" for Bernhardt's exclusive use. A palace car was the 19th-century equivalent of a personal Boeing 707, and it was offered in various styles by a number of railway carriage builders. Each car could be designed and decorated to the unique specifications of its owner, who contracted with the railroads for use of their tracks and motive power.

Cornelia Otis Skinner gives a detailed description of Bernhardt's car in her biography, *Madame Sarah* (Boston: Houghton Mifflin, 1967). This entire palace on wheels was characterized by inlaid wood paneling, overhead brass lamps, and the heavy velour draperies stylish at the time. Panes of stained glass sparkled in the window tops, while the floors, in keeping with Bernhardt's exotic tastes, dazzled with "Bright Turkey" carpets and zebra rugs. At the front end of the car was a lounge, replete with sofas and easy chairs, all dressed in lace antimacassars and fighting for space with an upright piano, potted palms, and rubber plants. Always there were flowers, brought from backstage bou-

quets. To Bernhardt's taste, the lounge was typically overheated by a coal stove, which was never allowed to go out even on the southerly legs of the tour.

Adjoining the lounge was a dining room seating ten, served by a kitchen staffed with two black cooks who spent the duration of their employment striving to add some Gallic flavor to their accustomed Southern cuisine. One double and two single sleeping rooms completed the accommodations. Bernhardt's own boudoir came equipped with an immense brass bed and a carved mahogany vanity.

At the rear of the palace car hung a commodious observation platform provided with wicker chairs. Bernhardt enjoyed watching the passing countryside whenever given the opportunity and always kept a pair of powerful field glasses close at hand.

Halfway through the tour, trainmen uncovered a conspiracy to detach Bernhardt's car at an isolated location for plundering: one of the gang was found "riding the rods" beneath the carriage. Thereafter, the palace car was normally spliced between Pullmans during night moves, which did little for the scenic view but certainly allayed fears for the actress's security.

Rail travel in the nineteenth century posed other perils as well. Unlike European railways that were constructed to overly-cautious standards of safety

through well-civilized landscapes, many early American lines were strung across a yet-undeveloped wilderness with little more than hope and sheer speculation. Tracks were laid hastily and cheaply. Bridges soon proved inadequate under the burden of increasing traffic. Sarah Bernhardt quickly apprised the nature of American train travel and dealt with it in her customary aplomb. Before the start of any trip, she would interview the engineer, to assure herself of this professional and personal reliability. Upon a successful arrival, she often sent forward a tip, and occasionally a souvenir for a skillful driver's wife. The threat of hijackings, derailments, and collapsing bridges always hung over the tour. Bernhardt felt personally responsible for her troupe and is known to have expressed her profound concern for their safety and potential discomfort.

WHEN SARAH BERNHARDT was scheduled to appear at the Wheeler Opera House in Toledo, Ohio, on Christmas Day, 1880, someone in Ann Arbor prevailed upon her to give a private performance in the college town on Christmas Eve. Because this was not a public appearance, it received no publicity, and we do not know

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what play or for whom Bernhardt performed. In any event, the drama on the stage would soon be overshadowed by the event of the return trip to Toledo.

Bernhardt left most of her company in Toledo, taking with her on this excursion to Ann Arbor only those people and props required for this private performance. The players were accommodated in the palace car and one baggage car, hauled to the city over the infant Toledo & Ann Arbor Railroad. (The line had opened for business a mere two and a half years before.) Bernhardt planned to return to Toledo during Christmas Day in plenty of time to freshen herself for her evening engagement. Therefore, an Ann Arbor train crew was called for at eleven a.m. to operate the abbreviated "Special" back to Ohio.

The city of Ann Arbor unquestionably enjoyed a white Christmas in 1880. Still more snow fell as Bernhardt gave her performance. The railroad superintendent in Toledo began to worry that the line might drift closed from the incoming storm, so he ordered another special—a locomotive, three empty box cars, and a caboose—to clear the track northward to Ann Arbor, then to precede Bernhardt's train back to Toledo on Christmas morning. This "freight extra" departed from Ann Arbor at ten a.m. and completed its journey without incident, leaving a swath one car-width wide through the snowdrifted cuts that sliced through the rolling hills of southern Washtenaw County.

By the time Bernhardt's train got underway at eleven-fifteen a.m., snow again had begun to fall. For the snow's

effect, we have the account of Bernhardt's engineer that day, Dan Donovan, published in the December 1932 issue of *Railroad Stories* magazine. Donovan was driving Toledo & Ann Arbor R.R. locomotive No. 4, a diminutive eight-wheel or Standard model of the sort depicted by so many Currier & Ives prints and western movies. The young Ann Arbor line could not afford more powerful engines at this time, and even if it could have, heavier machines probably would have collapsed the flimsy trackage. Donovan knew he had his work cut out for him and arranged with "Charlie," his fireman, to stoke the fire and prime the boiler well before each upcoming cut, any of which posed a potential hazard.

About the time the train reached the vicinity of present-day US-12 east of Saline, the wind freshened and the snow seemed to thicken by the minute. Donovan slipped the assemblage first through one cut, then another—but the last time only by virtue of making a second run at the growing drift. As an icy blast of flurries swirled up from No. 4's pilot (or "Cowcatcher") and swept back through his drafty cab, the engineer apprehensively considered the greatest obstacle yet remaining in the path to Toledo: the cut at Urania.

THE TOPOGRAPHY of southeastern Michigan was most likely unfamiliar to Sarah Bernhardt as her snug palace car slowly jolted along the T. & A.A. R.R. that

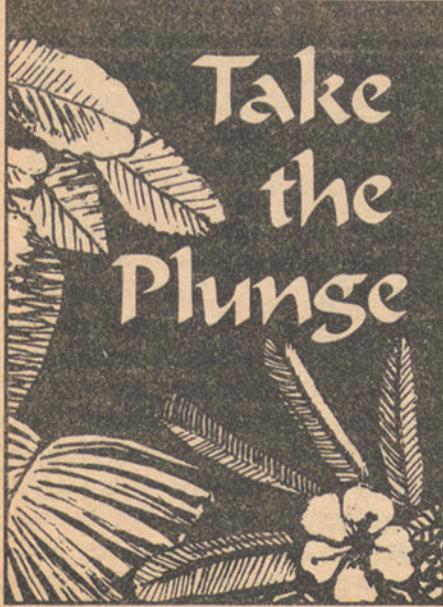
day. The builders and operators of the Ann Arbor line, however, were painfully familiar with a topographical feature that caused them a great many headaches: Urania Hill.

Some ten thousand years ago, as the glaciers of the last Ice Age retreated northward, the meltwaters put the area of present-day southern Michigan and northern Ohio under a broad lake geologists have named Lake Maumee. When the waters receded to the present shores of Lake Erie, the former lakebed remained to form what some today call the "Toledo flats." The northern shore of Lake Maumee lapped against a moraine, a string of hills comprised of glacially deposited debris approximately three miles north of Milan. To surmount the rise from the prehistoric lakebed, the railroad constructed a long grade culminating in a deep cut to reduce the summit of the climb. The scene remains today, beneath the wooden bridge on Judd Road half a mile west of Platt.

During the railroad's early years, the heavier freight trains traveling north or uphill often had to "double" the grade, since the locomotives were incapable of hauling the entire trainlength up the hill at one time. Once the leading half of the train had safely been stowed on the long siding at the Urania station on Willis Road, the locomotive would back down to retrieve the rest. While southbound trains did not face this problem, the deep cut at Judd Road was always subject to severe drifting in winter, a circumstance that now lay directly in front of Sarah Bernhardt's train.

The coal in No. 4's tender was getting

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so wet from the snow that the locomotive was not steaming as it should. Therefore, about a mile before the Urania cut, Donovan closed the throttle to let the engine drift a ways while the fireman built up the best head of steam that he could. Then, with its throttle wide open, the Special launched into the narrow slot carved by the freight extra an hour before.

Freshly drifted snow blasted in all directions as the train plowed almost halfway through the cut, but suddenly it lurched to a dead halt! We can only guess as to the pandemonium that ensued in the cars to the rear. Donovan later recounted that, had he not held a firm grip on the throttle and reverse lever, he believed he would have flown through the front window of the cab. He immediately put the locomotive in reverse to back out for another try at the passage, but the train would not budge—either way.

Because the conductor is the boss aboard a train, Donovan crawled back over the tender to the baggage car to consult with the head man, "Doc" Dwight. He was out on the observation platform of the palace car with the two brakemen, assessing the situation. Together they discovered what had stopped the train so suddenly: everyone had overlooked the fact that Bernhardt's commodious conveyance measured eighteen inches wider than the Ann Arbor line's standard cars! As a result, the palace car had wedged between the walls of snow "like a cork in a bottle," as Donovan put it.

Dwight's first stratagem was to try to free merely the locomotive, then send Donovan on to Toledo to summon help. It proved impossible, however, to dig out even the locomotive. Dwight went back to the palace car to inform Bernhardt of their prospects, after which he reported he had never heard such a string of sizzling French in his life. Although the words may have eluded him, their meaning was inescapable.

The storm was howling all about them, and the snow soon began to fill over the stalled train. The crewmen recognized that there was no prospect of getting out that day and probably little chance that help would reach them before morning. The immediate task, therefore, was to prepare for a long night of waiting. Donovan and Charlie filled the boiler, banked the fire, dropped the curtains around the cab (which, snug against the firebox, would remain comfortably warm), and consumed the lunches they had brought for what normally was a two-hour journey to Toledo. Both the palace and baggage cars had adequate coal stoves for heat, and the kitchen in Bernhardt's car provided at least a meager Christmas dinner and plenty of hot coffee. The occupants settled down reluctantly to wait out the remainder of Christmas Day, thirty-five miles from the Wheeler Opera House in Toledo.

Dawn on December 26 hardly disturbed the marooned travelers. The

storm had blown off into Ontario, but the cut meanwhile had drifted nearly full. The only evidence of the train's presence was a series of holes in the snow, melted by the chimneys on the cars and the stack and steam-release valve on the locomotive. Bernhardt and her troupers had rested during the night and awoke in noticeably better spirits. Considering the circumstances, she apparently decided to resign herself to another American adventure and, characteristically, to make the best of it.

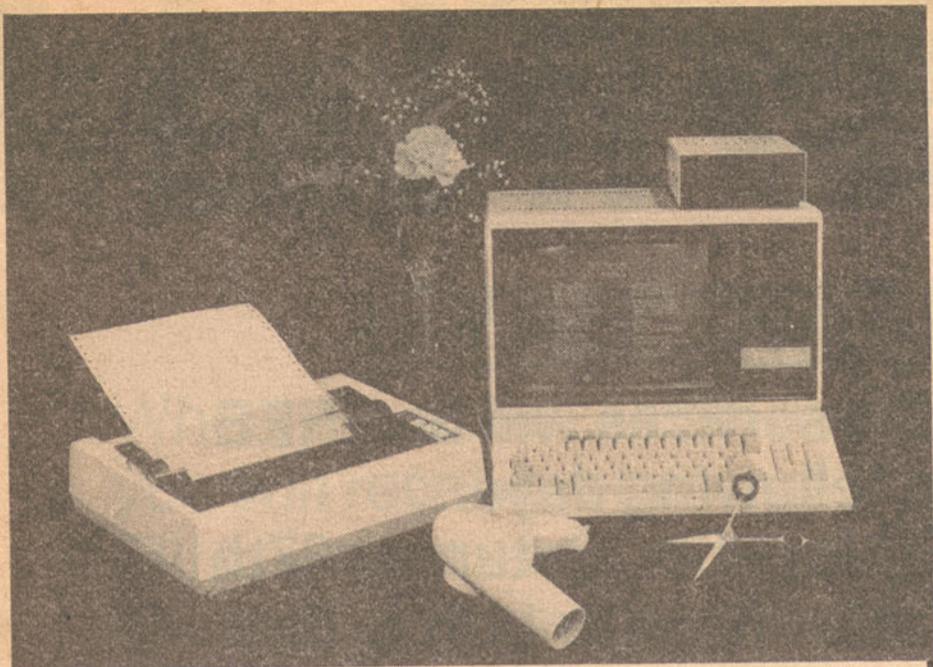
The trainmen dug a tunnel from the rear of the palace car to the mouth of the cut so they could survey the outside world. There was a farmstead about half a mile away: not a source of major assistance, but perhaps of some foodstuffs to replenish the train's depleted kitchen stores. "Doc" Dwight and a brakeman waded over to the house and returned about an hour later with home-made bread and butter, some eggs, and a little tin bucket of sausage. The cooks responded with a "down-home" Michigan country breakfast for the entire company.

Donovan once more tried to dig out No. 4, but described the task as "like trying to tunnel through a mountain." So again everyone sat back to await rescue from the outside. When the water in the tender began to run low, the crew took turns shoveling snow into the tank. At the rate of ten inches of snow to one of water, this required a lot of labor, but it kept the boiler from running dry.

Shortly before ten a.m., a whistle sounded in the distance. Within an hour the rescue train, with a hundred strong-armed shovel-wielders from Toledo hired by the anxious superintendent, arrived to free the stranded Special. About three p.m. Sarah Bernhardt resumed her journey to Toledo, one day behind schedule.

ON THE EVENING of December 26, 1880, Bernhardt finally appeared at the Wheeler Opera House in Toledo. "Sarah had got over her mad spell," according to Donovan, and she awarded everyone in the crew a pass to her performance. This was a great thrill for the generally overworked and underpaid railroad men, who rarely had the opportunity to indulge in such pastimes.

By the time The Bernhardt completed her first American tour on May 3, 1881, she had given 157 performances in 51 cities, not counting such private engagements as her appearance in Ann Arbor. The tour fulfilled manager Jarrett's expectations and rewarded Bernhardt handsomely: she returned to France with \$194,000 in gold coin. Despite her occasional misadventures, she had developed an undying affection for her American audience—an attraction that would draw her back to these shores eight times more before her death in 1923, long after that snowbound Christmas Day unwillingly spent at Urania, Michigan. □



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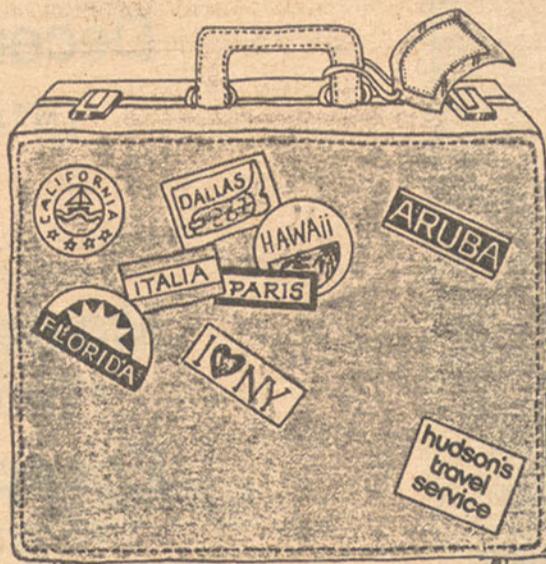
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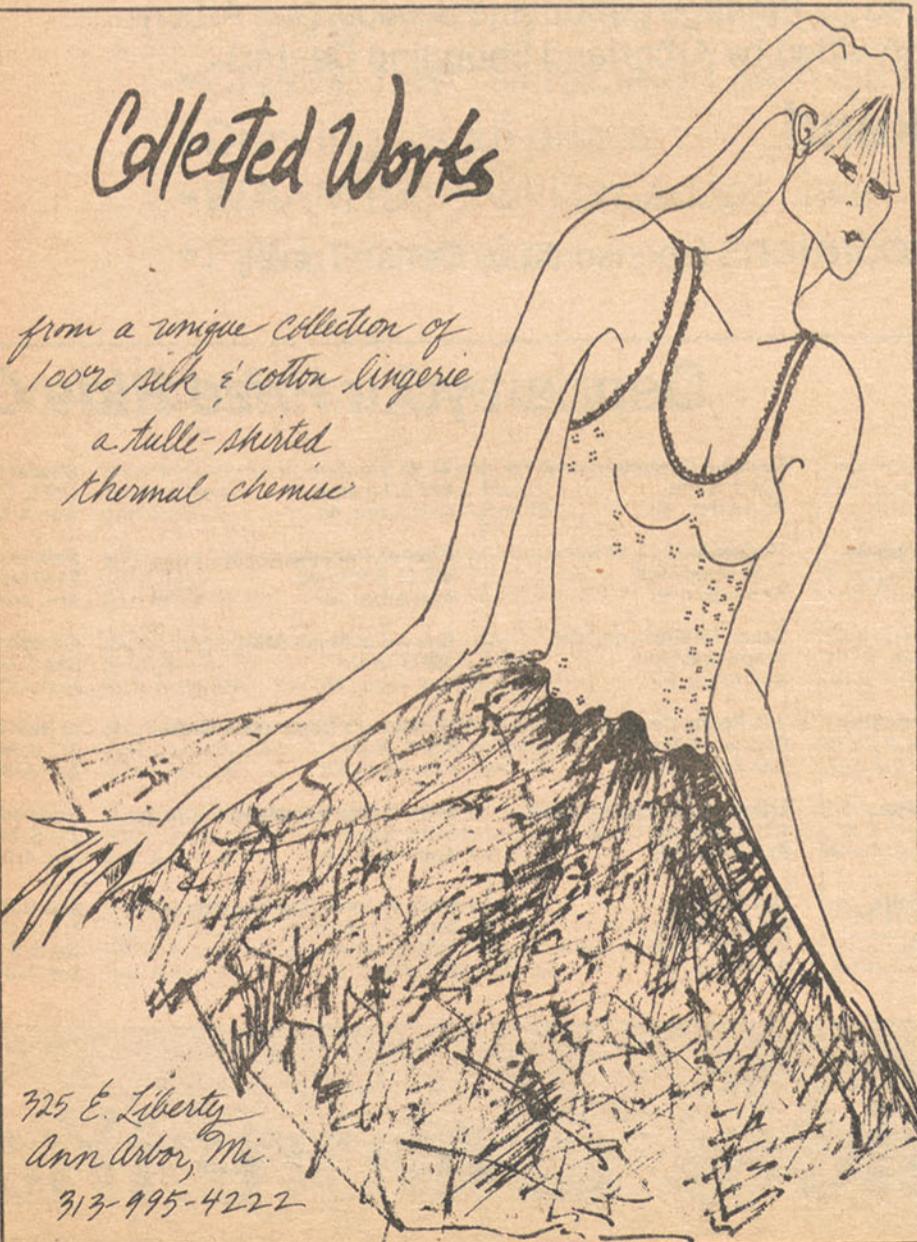
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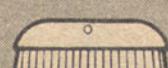
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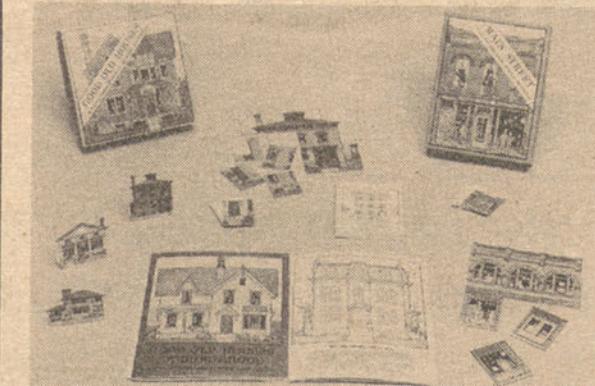
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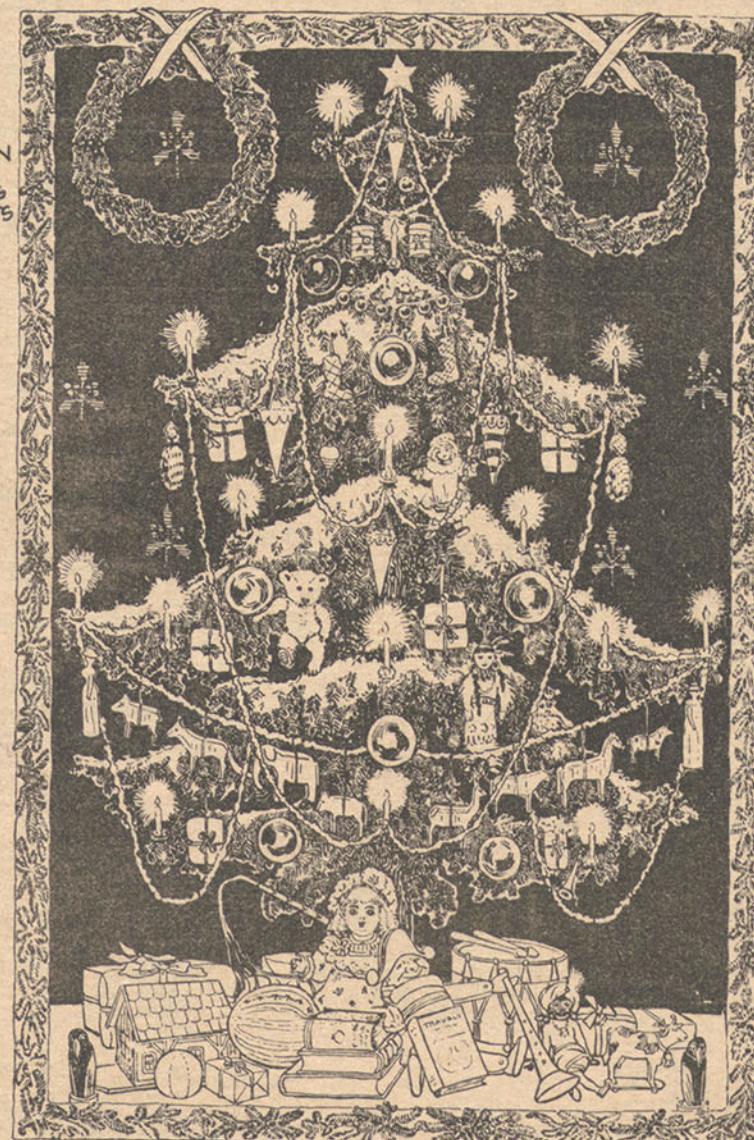
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The Cobblestone Farm

Eight years ago the 1844 house was vacant, threatened by vandals and rain. Today, after years of hard work by dedicated volunteers, it is about to become a living pioneer farm museum.

On an October evening in 1973, five Ann Arbor citizens met at the Kempf House, the city's prim historic landmark on Division Street. They were worried about another city-owned historic property in desperate need of attention. Earlier that year, the city of Ann Arbor had purchased the 129-year-old Ticknor-Campbell farmhouse on Packard Road, to complete the adjacent Buhr Park. But the city had no plans or funds for restoring the house.

Ann Arbor Historic District Commission member Frank Wilhelme, Kingsbury Marzolf of the U-M School of Architecture, Ethel Potts, Lois Otto, and Nan Hodges were among the few people in Ann Arbor who then realized the significance of the city's vacant, boarded-up acquisition. They met, recalls Nan Hodges, with a common feeling: "If we don't do something, we'll lose it." A

leaking roof was causing extensive damage inside and out, vandals had broken many of the house's antique window panes, and fire was a definite threat.

In the months that followed, twenty local history enthusiasts joined the original five to form the Cobblestone Farm Committee. Its immediate goal was to halt the house's rapid deterioration. The idea of a pioneer farm museum also began to take shape, for the farm had several qualities that would make it an excellent museum facility. Its architecture was highly significant and its cobblestone masonry rare in Michigan. Moreover, the house would be relatively easy to restore as a pre-Civil War residence, since it had remained amazingly unchanged since its construction in 1844 and 1845. Just as interesting as the house itself were its past residents, the Ticknors and later the Campbells. Both families had played important roles in the settlement and growth of Washtenaw County.

Ten years later, the museum is close to reality. The Cobblestone Farm Association that grew out of that first meeting has raised over \$131,000, most of which has been spent on the lengthy and pain-

staking restoration work, now substantially completed. From Packard Road, the farmhouse looks as prosperous and well-maintained as it must have been in the previous century. Its handsome cobblestone masonry is complemented by subdued gray-green paint on its window trim, doors, and wooden rear wing.

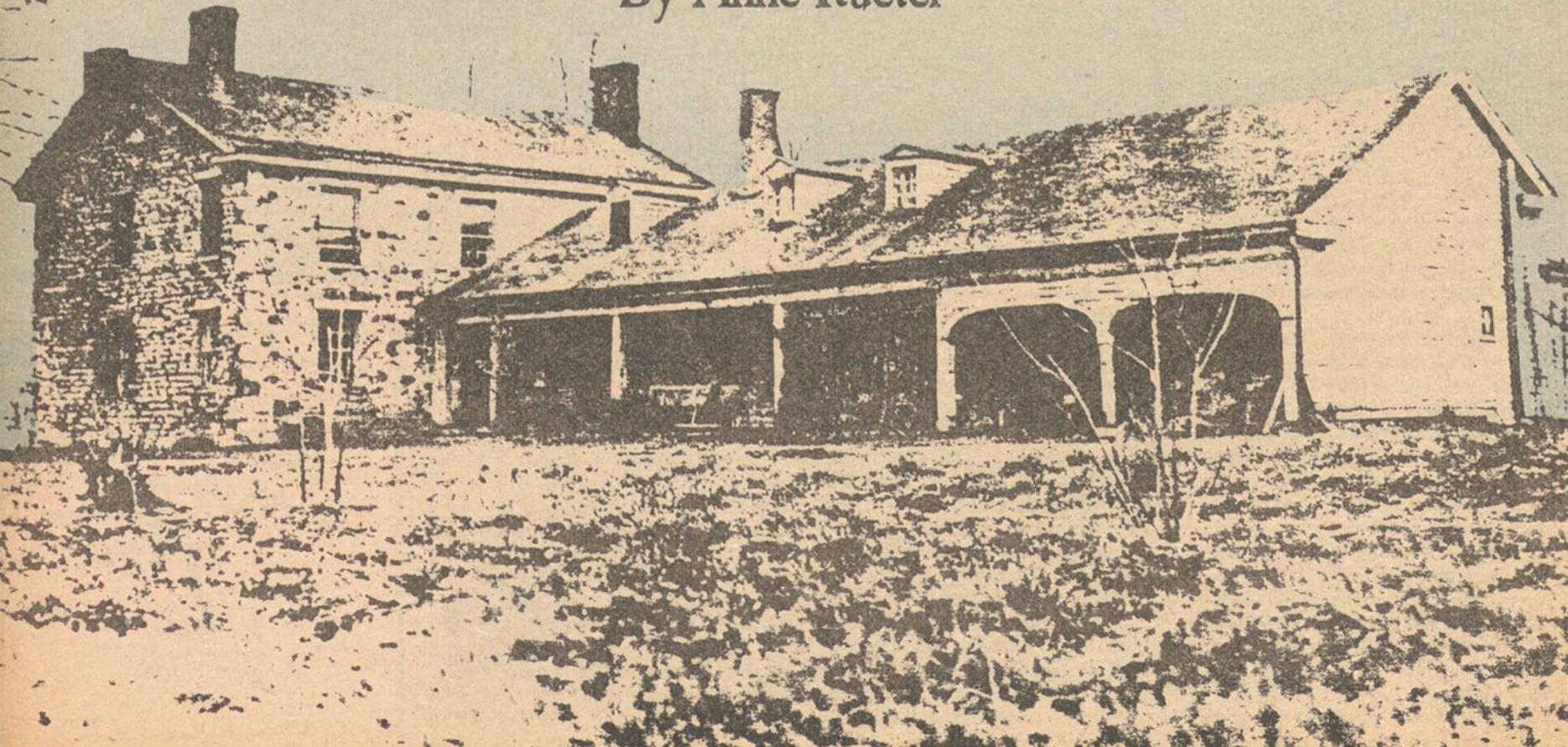
Inside, two downstairs parlors, three of the four upstairs bedrooms, and the hallways are decorated with nineteenth-century reproduction wallpaper, period paint colors, drapes, and a growing number of antiques. The interior of the more rustic kitchen ell (the frame rear portion of the house) is almost completely restored, with new plaster walls and a refurbished beehive oven.

At the Cobblestone Farm Association's annual Fall Festival this year, some three thousand visitors turned out to see old-time crafts, many waiting in a long line to pay a dollar to see the farmhouse interior. Country Christmas, celebrated at the farm on the first two weekends of this month, is expected to draw a similar response. Early this spring a part-time Parks Department staff person

will begin work at the farm, making the place regularly open to the public and planning classes in nineteenth-century crafts like candle-dipping and rug hooking, which will begin about May. Behind the house stands the frame of the farm's recreated Greek Revival horse barn, built last summer by Bob Foulkes, a specialist in the post-and-beam construction used through the first part of the nineteenth century. The Cobblestone Farm Association enjoys a mutually supportive relationship with the city Parks Department and the especially enthusiastic personal

(Below) The kitchen ell, which includes the two-room house Herman Ticknor and his family lived in for nine years. Downstairs the ell consists of the large dining room and kitchen, the pantry, milk room, and shed. Upstairs were separate rooms with separate staircases for the hired girl and for farm hands.

By Anne Rueter



backing of Parks Superintendent Vern Hartenburg and his wife, Diane. (Her sugar cookies are fast becoming a Cobblestone Farm festival tradition.)

Cobblestone Farm didn't look like a success story in the bitter winter of 1973-74. That fall, rains had continued to soak into plaster ceilings and to further rot wood trim and siding that was already badly deteriorated. The house was quickly gaining the aura of an abandoned "haunted house" among neighborhood kids. (Some of them were to hack a hole in the roof later that spring and set up an after-school club inside, complete with posters, mattresses, and candles.)

On February 22, 1974, the newly formed Cobblestone Farm Committee held a memorable public meeting at nearby Stone School. That night the group received heartening support for saving the farmhouse from a large group of enthusiastic citizens. Committee member and architect Rick Neumann displayed sketches of the work to be done, volunteers signed lists, and five hundred dollars was collected in a big copper cauldron borrowed from the farm kitchen. (The cauldron has been used to collect donations at Cobblestone Farm fundraisers ever since.)

Spurred by the success of this meeting, the Committee sought to establish an official relationship with the city. Some members feared that city officials planned to store vehicles in the rear of the kitchen ell, or might even consider

tearing off the whole tottering wing because it was a safety hazard. They wanted to convince the city that the house could be a community asset and pointed to the fact that George and Mary Campbell had agreed to sell the farm to the city largely because of confidence in the city inspired by Ann Arbor's former parks superintendent, Eli Gallup.

Fortunately, the farm piqued the interest of then city administrator Sylvester Murray. In early 1974 Murray decided he wanted to see the beleaguered house for himself. Nan Hodges and Ann

PETER YATES



Deb Riley dipping candles at the Cobblestone Farm Fall Festival.

Arbor's historian Wystan Stevens showed him through the darkened rooms. Hodges recalls standing together in the musty upstairs hall, lit by a single light bulb. "There was standing water on the floor and no plaster left on the ceiling. As I began to talk enthusiastically about the restoration, Sy turned to me incredulously and said, 'You really believe it can be done, don't you?'"

Murray decided to put his considerable clout behind an April 1974 city council resolution that authorized the Association to work jointly with the Ann Arbor Historic District Commission and the city to restore the house for use as a mid-nineteenth century farm museum.

Support for the Committee soon came from the Parks Department in the form of badly needed sewer and water service lines for the house, which had a kitchen pump but no running water. This seven-to-ten-thousand-dollar investment was crucial if the group were to hire live-in caretakers and eliminate the threats of vandalism and fire.

By June 1974 the Cobblestone Farm Committee had become the Cobblestone Farm Association, a private non-profit corporation with \$9,500 in its coffers. Armed with a \$2,000 grant from the Ann Arbor Area Foundation, Association volunteers installed a temporary roof on the kitchen ell to protect it from another hard winter. As 1974 ended, work began on a new roof of cedar shingles for the cobblestone portion of the house, and

the Luton family moved in as caretakers.

With the vandalism problem licked, The Association turned in 1975 to the formidable task of restoring the exterior of the kitchen ell. To many members, the ell was the heart of the farm, since it was historically the hub of many farm activities. It also included the oldest part of the house, a small 1835 house lived in by Heman Ticknor before being incorporated into the longer 1845 kitchen wing. The ell represented, both in function and in architectural style, an important link with the New England farm heritage that the Ticknors and many other Washtenaw County settlers brought to the Midwest.

Association president Mary Schieven-Achenbaum energetically sought a grant of \$20,000 from the National Park Service to restore the ell and began searching for the necessary local match. Meanwhile, work crews organized to apply preservative to exterior trim, patch plaster, and scrape loose paint. Volunteers periodically swept up the debris of restoration to make the house look as good as possible for open houses. The earliest tours graphically illustrated the need for restoration funds. With the windows still boarded up, tours had to be held by flashlight. Association veteran Jean Stanger laughingly recalls the time that a chunk of loose plaster fell on her head as she was telling the history of the house to a group.

Annual spring, fall, and Christma

The Ticknors and the Campbells at the Cobblestone Farm

The Ticknor-Campbell House, as the Cobblestone Farm is formally known, was originally the home of Dr. Benajah Ticknor, by profession a U.S. Navy surgeon. Born in 1788 on a frontier farm in Vermont, he received little formal education. He studied medicine with a country doctor. A self-taught scholar, he could read in eight languages and was learned in mathematics, religious philosophy, and classical literature, though he never dared measure himself by his illustrious cousins, George Ticknor of Harvard or William Davis Ticknor, the Boston publisher and confidant of Hawthorne. What is known of Benajah Ticknor today comes mainly from his journals, in which he faithfully recorded his thoughts and experiences from 1818 until his death in 1858.

The doctor and his wife, Gesie, led an unsettled life because of his posts in naval hospitals along the Atlantic seaboard and his long voyages to the Mediterranean, South America, Southeast Asia, and China on America's first diplomatic missions. At a point in his career when he was considering leaving the Navy, he decided to invest in land in the fast-developing Michigan Territory. His brother Heman, a farmer in New York, was also eager to move west to more fertile farmland, but he lacked money to buy land for himself. Benajah Ticknor sent Heman out to Michigan to buy a farm and manage it for him.

In 1835 Heman purchased 183 acres

with a small frame house, barn, and orchard for \$1,500. Heman, his wife, and seven children squeezed into the tiny house, which probably exists today as the dining room and maid's quarters of the wooden kitchen wing. In 1840 Benajah and Gesie paid their first brief visit to the farm. In his journal Benajah remarked that his brother's family bore without complaint the hardship of living in such a small house. The need for larger quarters for Heman's family and a desire for a house of his own probably caused Benajah to order the cobblestone portion built during 1844.

Benajah Ticknor lived with his brother and family for short periods between assignments. Finally retiring in 1854, he stayed on the farm until his death in 1858. During these years he participated in Ann Arbor's social and intellectual life. His medical opinions were often sought, since his experience had been worldwide.

Heman Ticknor, who farmed his brother's land for twenty-five years and some of whose descendants live here today, was far more representative of the pioneer Michigan farmer. However, he left few written records, and what is known about him comes almost entirely from Benajah's journals.

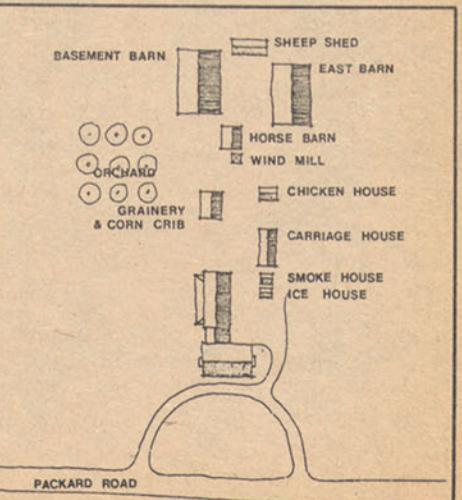
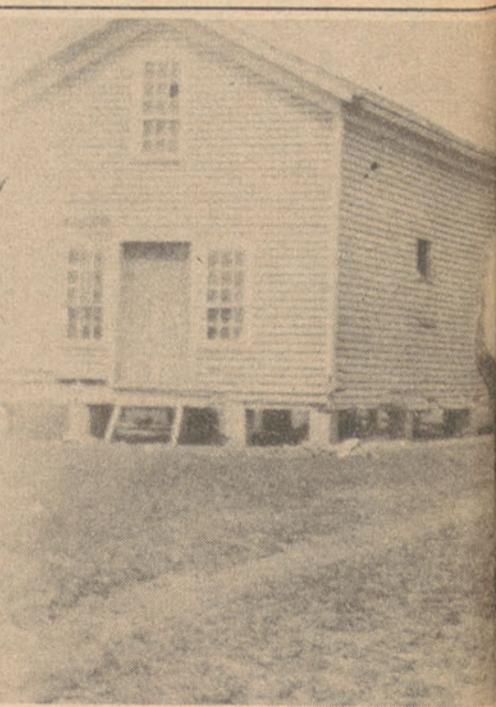
In 1860 Benajah Ticknor's widow sold the farm to Horace Booth, who created a more dramatic entrance by adding a fountain, an Italianate front porch, and a circular front drive flanked by a row of trees. (The porch succumbed to a heavy

snow in 1974.) He passed the farm on to his son Nelson, who drove and raced thoroughbred horses. While the Booths owned the farm, they added several large barns and acquired land extending all the way over to Platt Road.

William Campbell, a Scottish immigrant who had taught school and kept a store in Ypsilanti, purchased the farm in 1881. He soon gained renown for his purebred cattle. Campbell, his son Clair, and grandchildren William, George, and Mary kept the house essentially unchanged for ninety-one years. Three generations of Campbells farmed according to five-year crop rotation: a year each of corn and oats, followed by winter wheat and two or three years of clover, timothy, or alfalfa hay for livestock. Cattle and sheep produced farm income; chicken and hogs were kept for consumption on the farm. Later, in the Twenties, dairy products became more important commercially.

After World War Two, George, Mary, and William Campbell sold parts of the farm for suburban housing developments. The Buhr family, heirs of the founder of the Buhr Machine Tool Company, bought thirty-nine acres and gave it to the city for a park in 1955. George and Mary Campbell sold the farmhouse and the last four and half acres to the city in 1973. They are actively interested in local history and often attend Cobblestone Farm functions.

—Nan Hodges



RICHARD NEUMANN

festival days quickly became a key way to show the public the farm's potential as a museum and to raise some \$8,000 annually from donations and the sale of food and crafts, as well as things like notepaper and Charles Ciccarelli's handsome prints of the farm. Ann Arborites began to come out regularly to the farm festivals to see demonstrations of crafts such as quilting, chair caning, candle dipping, and cider pressing.

The Bicentennial year of 1976 was a particularly good year for Cobblestone Farm. With \$40,000 of National Park Service and Community Development Block Grant money to spend, the Association proceeded with the exciting work of restoring the imperiled kitchen ell. Its foundation, sagging roof timbers, rotting porches and siding finally received badly needed attention. Preservation architect and Association member Rick Neumann drew up restoration plans and supervised the work carried out by Wagner Construction Company.

Meanwhile, volunteers continued to meet two to four times a month to work on a variety of small jobs inside and outside the cobblestone part of the house. "We were an odd assortment of housewives and students," recalls longtime Cobblestone Farm devotee Jackie Greenhut. They all shared an intense interest in old houses.

U-M students were always an important part of the volunteer pool. Historic preservation classes from the College of



Marge Hanning demonstrating caning at the Cobblestone Farm Fall Festival.

Architecture and Urban Planning have helped preserve wood trim, opened up and restored the southeast parlor fireplace, and erected the brick smokehouse that stands just east of the house. In 1975 U-M anthropology students and high schoolers from Earthworks and Community High conducted an archaeological dig to discover the exact locations of some nine outbuildings that once formed a working farmyard behind the house.

Cobblestone Farm had already attracted several groups from Washtenaw County who practiced old-time crafts

and customs. The Association benefited from their performances at festivals and in other ways as well. One group, the Calico Quilters, created an elaborate Michigan Bicentennial quilt whose sale raised six thousand dollars for the restoration effort. A group of musicians and dancers interested in nineteenth-century contradance adopted the name "Cobblestone Country Dancers" as a way of promoting the work at the farm.

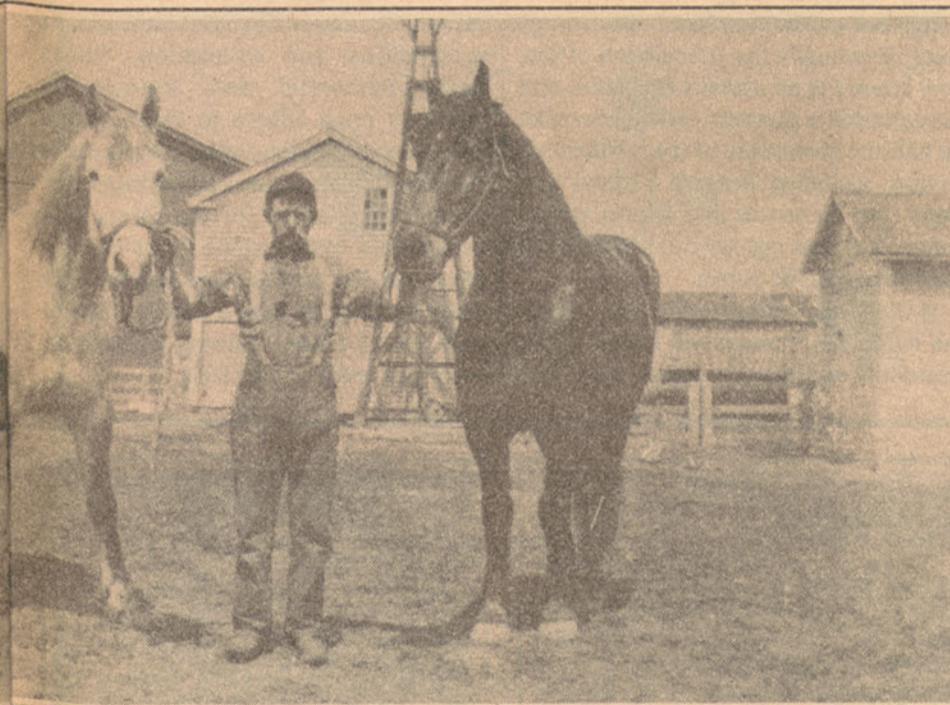
From the beginning, the Cobblestone Farm Association had envisioned its project as a community effort that would rely heavily for its success on volunteer help, on in-kind contributions from local businesses and tradespeople, and on funds collected from interested citizens and generated by bake sales and special events.

The Cobblestone Farm's homespun, grassroots approach to fundraising and restoration didn't make for quick results, however. Association co-president Howard Bond recalls his occasional feelings of frustration and disappointment at how hard it was to get enough volunteers and money to move faster with the restoration. Close to two-thirds of the \$131,000 raised through 1980 was raised through the \$5 Association membership fee, small donations, festivals, and small fundraising projects. Other significant donations—thousands of hours of volunteer labor and antiques valued at \$15,000—have come a little at a time.

Early Cobblestone stalwarts focused on the challenging task of stabilizing and restoring the decaying house. They found more satisfaction in scraping paint, removing plaster, and doing restoration research than in the more abstract organizational areas of developing fundraising skills and contacts.

Despite the Association's ability to attract talented people, it has never had a dynamic member to combine fundraising skills with ample time to commit to the task. "Members of the Association haven't tended to be friends with the rich people in town," comments past president Adrienne Malley as she digs into her new job as fundraising chair. She thinks the farm could do quite well by planning concentrated fundraising efforts for specific projects like restoring the windmill or apple orchard. After all, she points out, last year Association member Leigh Anderson, a retired U-M chemistry professor, raised \$14,000 to move an 1837 log cabin from Willis and rebuild it at the back of the farm property.

Progress on the farm doubtless could have been faster with a more casual approach to restoration. "We've gone very slowly and carefully, with a lot of research," explains Nan Hodges, the intense and scholarly Virginian who, more than anyone else, was responsible for mobilizing early support for restoring the farmhouse and who set the standard for careful research. "We had to hire craftsmen who could do work according to



(Above) Hired man Alexander Noble with two draft horses in the barnyard, c. 1900.

(Left) Historic locations of farm outbuildings.



(Top right) March 12, 1899: Amateur photographer Clair Campbell took this snapshot in the kitchen as his cousin Anna (left) peels apples. His sister Sadie offers an apple piece to Clair himself, who is operating the camera shutter with an off-camera thread.

(Left) The cobblestone farmhouse c. 1972.



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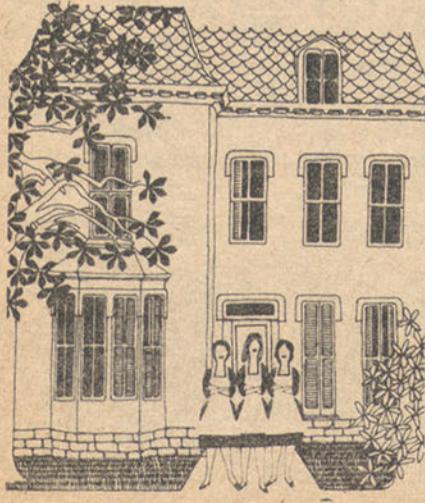
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the exact specifications of the project architect," she says.

Though slow, progress has been steady. Once the exterior of the kitchen ell was restored, the Association focused on the inside of the cobblestone portion of the house. During the years 1977 to 1980, one room and then another finally became ready to receive the niceties of paint, wallpaper, curtains, and furniture. A decorating committee headed by Peg Saxon and Jean Stanger carefully researched the decor and furnishings appropriate for a mid-nineteenth century farmhouse.

As the basic task of stabilizing and restoring the house neared completion, the Association moved closer to its long-term goal of creating a farm museum. Landscape architect Peter Pollack saw that a site plan was needed for the old farmstead to play its new role as museum and interpretive center. He recommended that the Association take certain liberties with the historical arrangement of the farm outbuildings when the time came to rebuild them. The site plan should preserve a wooded rear buffer from the nearby ball diamonds and road of Buhr Park, he said.

"There is always debate between historical purists and non-purists in the organization," says Adrienne Malley, an urban planner by profession. "For a board that loves to argue about nit-picky things, the group was amazingly quiet when Peter presented his plan." By contrast, it took a year of debate before the board could settle on the paint colors used on the wooden portion of the house, and purists still argue that the color scheme chosen, though attractive, is Victorian, not pre-Civil War.

As 1982 ends, the Cobblestone Farm Association is close to completing the restoration of the kitchen ell interior, and is seeking suitable furnishings and kitchen implements. The wing, like the rest of the house, now has modern plumbing, heating, and wiring, so that it



In the front parlor, some of the stalwarts: Nan Hodges, Howard Bond, Jean Stanger, Fran Lyman, and Jackie Greenhut.

can be used for craft demonstrations and other activities.

Building the horse barn frame last summer was the first step in the second important phase of recreating the pioneer farm: rebuilding the outbuildings. The horse barn, large basement barn, and carriage house, along with the granary and windmill, will not only show what farm life was like. They will also house museum support functions—things like public restrooms and storage areas. Eventually the Association office, now housed in an upstairs bedroom, and the caretaker's quarters, which now take up half the downstairs of the cobblestone section, including Benajah Ticknor's library, can be moved into a barn, so the rooms they now occupy can be furnished and opened to the public.

If the parks millage passes next April, the Parks Department will install public restrooms on the horse barn's first floor

and finish a large upstairs space for crafts demonstrations, then make other site improvements as well. In any event, the house will be regularly open to the public by spring, soon after the Parks staff person begins work.

Parks Superintendent Vern Hartenburg, himself reared on a family farm, looks forward to a time when the reconstructed barnyard will again shelter farm animals, brought in on a seasonal basis, and when city dwellers can visit the farm to get in touch with America's agrarian past. Now that a Historic District ordinance has codified the Association's careful standards for the farmhouse's preservation and restoration, future parks personnel and Association members must adhere to them, rather than adopting inappropriate shortcuts in maintaining the house. Hartenburg envisions a rosy future for the farm, supported both by the public Parks Department and the private Association. "It's really amazing to have a facility like this only ten or fifteen minutes away from every city resident," he feels. □

Cobblestone Architecture

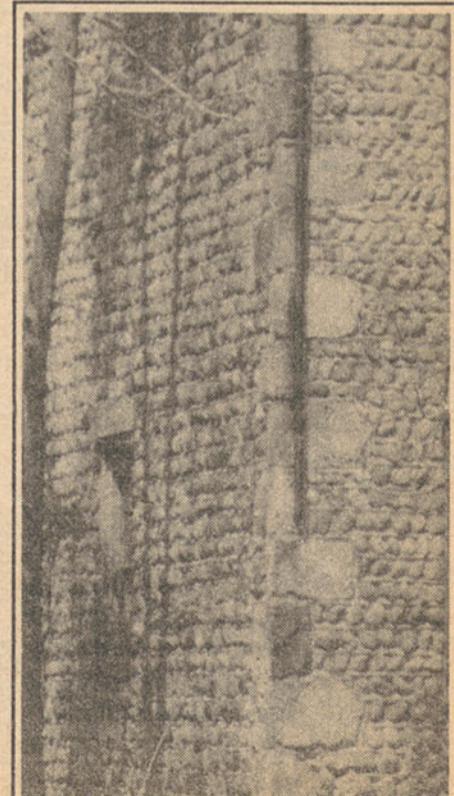
The 1844 cobblestone house was probably built by Stephen Mills from western New York state. There, during and after the digging of the Erie Canal, cobblestones became a popular building material. Glaciers had deposited abundant quantities of rounded stones in that region and in southern Michigan, among other places. The Ticknor-Campbell House represents the middle period of cobblestone architecture (1835-1845), when New York state stone masons were producing more skilled and sophisticated work than earlier. They chose smaller, more uniform stones, sometimes using a stylish herringbone pattern of oval stones (as in the south or front facade of the Ticknor-Campbell House), sometimes setting similar-sized stones in horizontal courses, as on the house's west and east sides. The cut stone quoins at the corners are in keeping with this refined style. The north or rear wall, not seen from the road, was done more simply with large,

irregular field stones.

Actually, the small cobblestones on the front and sides are veneered onto the rubble-stone inner wall, forming a load-bearing wall fully two feet thick. Hand-hewn oak posts and beams, joined by mortise-and-tenon joints, form the framework of the house. Completely hand-built houses like the Ticknor-Campbell House are quite rare in Michigan. Within a few years of its construction in 1844, post-and-beam construction in houses had been almost completely replaced by balloon-frame construction using many thinner, machine-sawn structural members instead of a few massive posts.

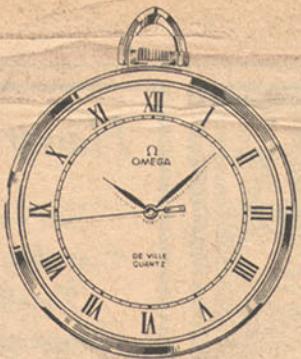
Because of its unusual and refined cobblestone material and refined Classic Revival style, the Ticknor-Campbell House was drawn and measured in 1936 and entered in the Historic American Buildings Survey at that time. It was placed on the National Register of Historic Places in 1972.

—Nan Hodges



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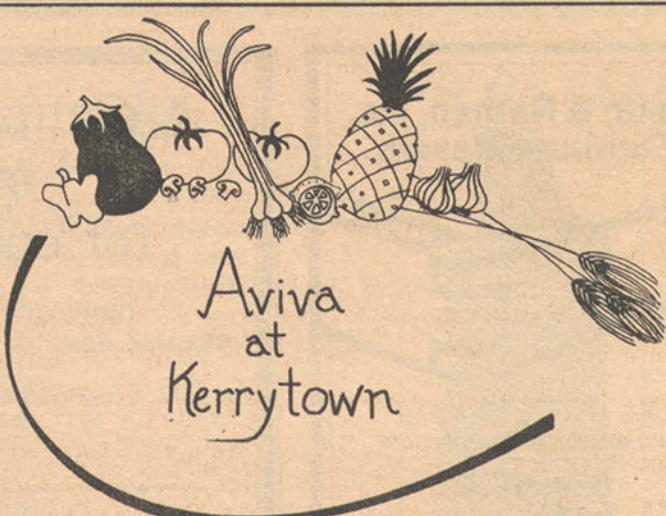
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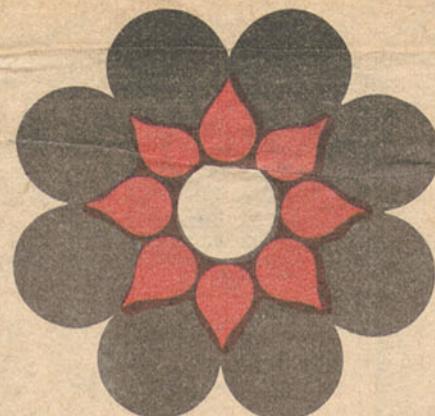
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WILD WEFT YARNS



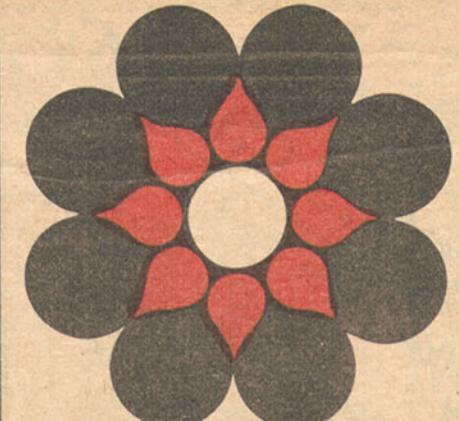
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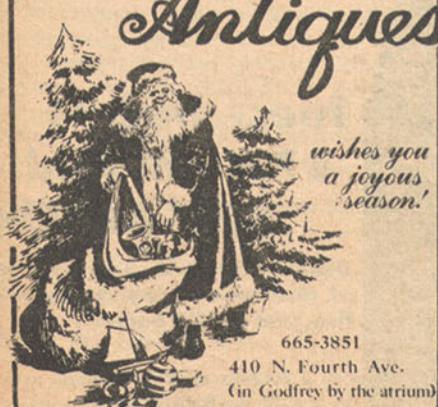
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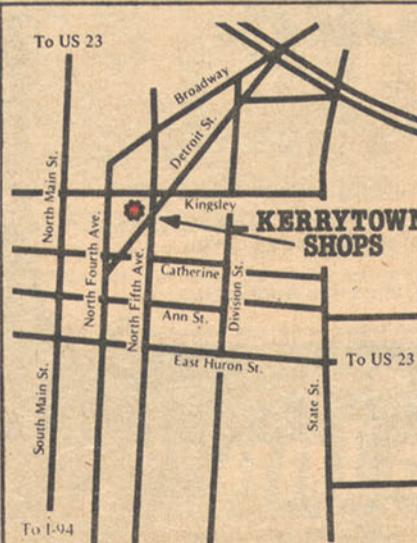
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CALENDAR

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to John Hinckley, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for January events should arrive by December 13th. All materials received by December 13th will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.



Fiddler Mike Cross leaps into The Ark, Sun., Dec. 5.

ANNIE'S DUGOUT, 2324 Dexter Rd. 668-8644.

Live music Tues. & Fri.-Sat. No cover, no dance floor. **EVERY TUES.** (tentative): New Talent Night. Open to anyone who wants to come and play. Hosted by Ron Parks. 8 p.m.-midnight. DEC. 3-4: Stainless Steel. Top-40 rock. DEC. 10-11: Footloose. Top-notch, versatile good-time country swing and jazz-tinged bluegrass, including many strong originals. DEC. 17-18: Bootleg. 50's-80's rock 'n' roll. DEC. 24-25: Closed. DEC. 31: Stainless Steel. See above. \$5 cover includes party favors, champagne, and munchies.

ARBOR VALLEY INN, 2800 Jackson Rd. 769-0700.

Live music Fri.-Sat. No cover, big dance floor. December schedule to be announced.

THE ARK, 1421 Hill. 761-1451.

The best place in the state to catch a variety of American and international performers of traditional music. Living-room atmosphere with coffee and popcorn provided. Music starts at 9 p.m. (8 p.m. Sundays) unless otherwise noted. DEC. 2:

Footloose. See Annie's. DEC. 3-4: Rosalie Sorrels. See Events. DEC. 5: Mike Cross. North Carolina fiddler/singer with a wide range of traditional Southern music and many originals. DEC. 8: George Winston. See Events. DEC. 10-11: Malcolm Dalglish & Grey Larson. Old-time and Irish music with hammer dulcimer, concertina, fiddle, and more. DEC. 12: Gemini Children's Concert. See Events. 2 p.m. DEC. 12: Chuck Mitchell. "An Evening of Brecht, Weill, and Mitchell." A longtime Detroit-area favorite, Mitchell used to perform with his former wife, Joni Mitchell.

AURA INN, 11275 Pleasant Lake Rd. (near Manchester). 428-7993.

This lakeside road house has temporarily suspended its live entertainment.



Herizon performs at Big Daddy's Den, Dec. 3-4 & 10-11.

BIG DADDY'S DEN, 107 W. Michigan Ave., Saline. 429-5407.

Dancing & dining. Cover (Fri.-Sat. only). Live music Fri.-Sat. DEC. 3-4 & 10-11: Herizon. All-female rock sextet features sharply realized originals, strong covers of rock standards, and richly textured vocal and instrumental harmonies. With two new members, vocalist Kathy Moore and piano player Elise Shore. DEC. 17-18: Stainless Steel. See Annie's. DEC. 24-25: Closed. DEC. 23 & 31: Equinox. Top-40 rock. On Dec. 31, \$11 cover includes favors, snacks, and brunch at 1:30 a.m.

THE BLIND PIG, 208 S. First. 996-8555.

Ann Arbor's most intimate music room. Live jazz, folk, blues, and rock, Fri.-Sat. & Mon. Cover on weekends, no dancing. DEC. 3-4: George Bedard and the Bonnevilles. Tasty down-home country rockabilly. A wide range of deliciously chosen covers from early George Jones to Buddy Holly and Del Shannon, along with authentic originals like "What a Shame" and "Tight Shoes." Named "Best Country Band" in the *Metro Times* Readers Poll. Guitarist Bedard was picked "Best Instrumentalist." DEC. 6: George Bedard and Mr. B. Boogie & blues pianist Mark "Mr. B" Braun joins forces with country & rockabilly guitarist George Bedard. DEC. 10-11: Dynaflo. New Detroit electric blues and R&B quartet named "R&B Talent Most Deserving Wider Recognition" in the *Metro Times* poll. DEC. 13: George Bedard and Mr. B. See above. DEC. 17-18: RH Factor. Post-bop jazz led by former Ann Arbor drummer Rick Hollander, who has picked up a New York-based rhythm section for this old local band. With local trumpeter Kalle Nemvalts. DEC. 20: Boogie Woogie Red. Authentic vintage boogie blues piano and vocals. DEC. 24-25: Closed. DEC. 27: No entertainment. DEC. 31: George Bedard and the Bonnevilles. See above. \$4 cover includes champagne.



Chuck Mitchell offers "An Evening of Brecht, Weill, and Mitchell" at The Ark, Sun., Dec. 12.

DEL-RIO BAR, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday, 5-9 p.m.

DOWN UNDER, 117 E. Main, Manchester. 428-7000.

Small, informal listening room, downstairs from the Black Sheep Tavern. Live music Thurs.-Sat. No cover, no dancing. DEC. 2-4, 9-11, 16-18: Brad Frey and the Hindsight Band. Rock 'n' roll. Remainder of schedule to be announced.

THE EARLE, 121 W. Washington. 994-0211.

Live jazz, Mon.-Sat. No cover, no dancing. **EVERY MON.-WED.**: Larry Manderville. Solo piano at once sweet and stinging. **EVERY THURS.-SAT.**: Ron Brooks Trio. Bassist extraordinaire Brooks is joined by Larry Bell on drums and Bill Evans on piano. On occasional weekends, a different local trio performs.

ENTERTAINMENT WORLD, 1425 Ecorse Rd., Ypsilanti. 485-4220.

Dancing, no cover. Live music Thurs.-Sun. DEC. 2-5, 9-12: Tennessee Snakebite. Modern country music. Remainder of schedule to be announced.

THE FOX'S DEN, 5400 Plymouth Rd. 662-1647.

Lounge at the Lord Fox Restaurant. No cover, no dancing. **EVERY THURS.** (5-8 p.m.) & **FRI.** (5-9 p.m.): Winifred Kerner. Classical pianist. **EVERY SAT.** (7-11 p.m.): Steve Larson. Contemporary jazz pianist.

FUNNY FACE LOUNGE, 1425 Ecorse Rd., Ypsilanti. 483-0010.

Dancing, cover (Sat.-Sun. only) **EVERY WED.-SUN.**: Paul Webb & Young Country. Country rock band.



The Urbations follow the "Cruisin' Ann Arbor" record release party at Joe's, Dec. 1, and return to celebrate Joe Tiboni's birthday, Dec. 30.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during weekday happy hour. Dancing, no cover. **EVERY TUES.-SAT.**: Pegasus. Contemporary easy-listening trio with female vocalist. DEC. 31 (in the Grand Ballroom): The Diamondbacks. Local country & western dance band. Music & dancing preceded from 6 to 10 p.m. by a buffet-style dinner. Reservations required.

HALFWAY INN, Church Street entrance to East Quad. 764-8558.

Informal, student-dominated cafe. Occasional live music on weekends. Live classical or folk music at Sunday brunches, 11 a.m.-1 p.m. Closed December 23 until after classes resume in January.

THE HEIDELBERG, 215 S. Main. 663-7758.

Live music Fri.-Sat. in the rathskeller (no cover, no dancing). German band & dancing every Sat. in the Wein Room. DEC. 3-4, 10-11, 17-18: Pete and David. Easy listening and country duo. DEC. 24-25: Closed. DEC. 31: Mustard's Retreat. Guitarists Michael Hough and David Tamulevich sing and play a wide variety of folk, blues, and rock tunes, including some originals, frequently adding dulcimer, harmonica, or electric bass.

THE HILL LOUNGE, 50 E. Territorial Rd. (at US-23). 665-3967.

Live music Fri.-Sat. Cover, dancing. DEC. 3-4 & 10-11: LiveWire. Country, blues, and rock band fronted by Jim Tate. DEC. 17-18: George Bedard and the Bonnevilles. See Blind Pig. DEC. 24-25: Closed. DEC. 31: To be announced.

JOE'S STAR LOUNGE, 109 N. Main. 665-JOES.

Wide selection of danceable music, with an increasing number of up-and-coming out-of-town acts, seven nights a week. Jitterbug dance lessons Mondays & Wednesdays (8-9:30 p.m.) by Michigan State Fair jitterbug champions Vicki Honeyman and Jim Kruz. They are featured on Channel 2's "PM Magazine" on December 16 (7:30 p.m.). New four-week series (\$20) begin Nov. 29 & Dec. 1. **EVERY FRI.** (5-7:30 p.m.): Kevin Lynch and the Cadillac Cowboys. Country & country swing. No cover. DEC. 1 (4-8 p.m.): "Cruisin' Ann Arbor" Record Release Party. See Events. DEC. 1: Urbations. Horn-fired R&B from Wynonie Harris and Bo Diddley to ? and the Mysterions and Mitch Ryder. New single features lead singer Dan Mulholland's "Do the Whip" and keyboardist Andy Boller's "Suffle." Expect several members of other "Cruisin' Ann Arbor" bands to join them for impromptu jam sessions. DEC. 2: Makah Rhythm Tribe. Detroit reggae. DEC. 3-4: Steve Nardella. Ann Arbor's most incandescent roots rocker, with "Mr. B" on piano, Andy Conlin on drums, and Ted Harley on bass. DEC.



SLK are at Joe's Star Lounge, Dec. 10-11, and at Rick's American Cafe on New Year's Eve.

5: Skyles-Calhoun Band. See Rick's. DEC. 6: Blue Front Persuaders. See Mr. Flood's. DEC. 7: It Play. Contemporary rockers formerly known as Baal, with new drummer John Longazak, formerly of Trainable. Also, Batteur Attaque, eclectic new wavers with a female vocalist. DEC. 8: Flying Tigers. See Rick's. DEC. 9: Sun Messengers. Ten-piece big band from Detroit plays everything from latin to blues to jazz. Named "Best Big Band" in the *Metro Times* Readers Poll. DEC. 10-11: SLK. See Rick's. DEC. 12: Pulsations. Remarkably tight and tasty local reggae/funk that's still getting better with each performance. DEC. 13: Blue Front Persuaders. See Mr. Flood's. DEC. 14: Pangaea. See Rick's. DEC. 15: RH Factor. See Blind Pig. DEC. 16: Steve Nardella. See above. DEC. 17-18: Blue Front Persuaders. See Mr. Flood's. DEC. 19: The Slang. See Rick's. DEC. 20: Blue Front Persuaders. See Rick's. DEC. 21: The Cutbacks. Detroit experimental pop band that's been accused of sounding like Frank Zappa, among others. Went over very well when they opened for the Urbations last month. DEC. 22: George Bedard and the Bonnevilles. See Blind Pig. DEC.

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23: Pulsations. See above. DEC. 24-26: Closed. DEC. 27: Blue Front Persuaders. See Mr. Flood's. DEC. 28: Public Notice. See Rick's. DEC. 29: The Falcons. See Main Street. DEC. 30: Joe Tiboni's Birthday Party. With the Urbations. See above. DEC. 31: Steve Nardella. See above.



The Falcons are at the Main Street Saloon, Dec. 3-4; at Mr. Flood's, Dec. 9; at Rick's, Dec. 20; and at Joe's, Dec. 29.

KINGS ARMS PUB, 118 E. Washington. 663-9757.

Bimbo's intimate pub. Dancing, no cover. December schedule to be announced.

MAIN STREET SALOON, 11 W. Michigan Ave., Ypsilanti. 484-1200.

No cover, dancing. Live music Fri.-Sat. DEC. 3-4: The Falcons. Explosively danceable Chicago blues, early rock 'n' roll, Stax-Volt/Atlantic soul, and prime Motown. Veteran quintet features guitarist/lead vocalist Dennis Hack, pianist Al Hill, lead guitarist Dave Greenberg, bassist Dennis Allen, and drummer Bill Shurtliff. DEC. 10-11: Stainless Steel. See Annie's. DEC. 17-18: Stark Raving Revue. See Mr. Flood's. DEC. 22-23: To be announced. DEC. 24-25: Closed. DEC. 31: To be announced.

MR. FLOOD'S PARTY, 120 W. Liberty. 995-2132.

No dancing, but this is where Ann Arborites go to stomp. Cover (except Sun.-Tues. & afternoons). **EVERY SUN.** (5-7:30 p.m.): Trees. Dynamic folk-to-jazz-flavored duo of Lindsay Tomasic and Jesse Fitzpatrick features sumptuous harmony vocals. **EVERY MON.-WED.** (5-7:30 p.m.): To be announced. **EVERY THURS.** (5-7:30 p.m.): Marietta Baylis. Powerful, vibrant jazz & blues vocalist, accompanied by drop-in friends. **EVERY FRI.** (5-7:30 p.m.): Beaucoup. Versatile sextet fronted by two female vocalists. Performs an interesting melange of different styles from blues and rock standards to such delightful twists as a punk version of "Locomotion," and "Day Tripper" done reggae-style. **EVERY SAT.** (5-7:30 p.m.): To be announced. DEC. 1: Kevin Lynch and the Cadillac Cowboys. See Joe's. DEC. 2: The Laketown Buskers. Chicago jug band in the manner of Jim Kwasinski. DEC. 3-4: Willie D. Warren and the Brush Street Blues Band. Electric blues from Detroit. DEC. 5: Steve Wethy. Blues, R&B, and swing solo piano by the Blue Front Persuaders' mischievously inventive piano player. Expect him to be swamped by drop-in friends. DEC. 6: Ray Kamalay. Folk & blues singer/guitarist. DEC. 7: Terry Tate. Superb blues piano, guitar, and vocals, with lots of originals. DEC. 8: Trees. The Sunday afternoon vocal duo fronting a rock band. DEC. 9: The Falcons. See Main Street. DEC. 10-11: Ray Fuller and the Blues-rockers. Dynamite blues & rockabilly from Detroit. DEC. 12: Pete Falkenstein. Bluesy piano from one of Dick Siegel's former Ministers of Melody. DEC. 13: Andy Boller. Solo blues piano and vocals from the Urbations' keyboardist. DEC. 14: Beam Brothers. Country & rock duo who take their name from Hank Williams Jr.'s infatuation with Jim Beam bourbon. DEC. 15: Lepers. Late-60's-styled blues/rock quartet. DEC. 16: Martin Simmons and the Spaceheaters. Funk 'n' roll led by keyboard whiz Simmons. DEC. 17-18: Dynaflo. See Blind Pig. DEC. 19: George Bedard and the Bonnevilles. See Blind Pig. DEC. 20-21: John Gage. Folk/blues originals from Louisville. DEC. 22: George Bedard and the Bonnevilles. See Blind Pig. DEC. 23: Stark Raving Revue. Versatile blues, R&B, and rock band with a repertoire that ranges from "Messin' With the Kid" to the jazzy original ballad "Day by Day." Fronted by vocalist Randy Tessier of the Lepers. DEC. 24-25: Closed. DEC. 26: Steve Newhouse. Solo blues funk. DEC. 27: Terry Tate. See above. DEC. 28: Neil Woodward. Blues-tinged singer/

LAND OF OZ SHOPS

*The weather is crisp and
There is a chill in the air;
Snow is softly falling and
The trees are all bare.*

*Packages are being wrapped and
Hidden away,
Not to be opened till
Christmas day.*

*The tree has been trimmed and
Shimmers with light;
The star at the top
Beams in the night.*

*The house is all quiet and
The mistletoe hung,
Everything is ready for
St. Nick to come.*

*So ring out the old year and
Bring in the new;
May we all share the happiness of
Christmas with you.*

OVER THE RAINBOW

400 Maynard

major credit cards

YELLOW BRICK ROAD

518 E. William

THE RAINBOW CONNECTION

522 E. William

guitarist. DEC. 29: George Bedard and the Bonnevilles. See Blind Pig. DEC. 30-31: Blue Front Persuaders. Raucously authentic re-interpretations of R&B classics from "T-Bone Shuffle" and "Walk Right In" to "Wait a Minute," "Let Me In," and "Caledonia," with a few sparkling originals thrown in. Featured in Channel 2's "PM Magazine" segment devoted to jitterbuggers Vicki Honeyman and Jim Kruz which airs at 7:30 on December 16.

MILE HIGH CLUB, 215 S. Main. 663-7758.

Club above the Heidelberg devoted to reggae, funk, and new rock 'n' roll. Open Thurs. only. Cover, dancing. December schedule to be announced.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

Dancing, no cover. Live music Mon.-Sat. DEC. 6-11, 13-18, & 20-23: Lifeline. Top-40 dance band. DEC. 27-31: Bones. Top-40 rock.

OLD TOWN, 122 W. Liberty. 761-9291.

Not normally in the live music business, the downtown corner bar is the scene of informal acoustic jam sessions every Sunday night beginning at 7 p.m.



Beaucoup performs everything from blues to rockabilly at Mr. Flood's Party, every Friday afternoon.

PRETZEL BELL, 120 E. Liberty. 761-1470.

Live Music Sat. only. Cover, no dancing. DEC. 4, 11, & 18: RFD Boys. Authentic bluegrass string music from old Ann Arbor favorites.

THE PUB, 205 W. Michigan, Ypsilanti. 485-4990.

Dancing, no cover. **EVERY TUES.-THURS.**: Tom Crocker. Easy-listening guitarist/singer. **EVERY FRI.**: Lil Jaroub. Sing-along piano. **EVERY SAT.**: Tom Crocker Trio. Soft rock dance band. **EVERY SUN.**: Jazz trio to be announced.



Ann Arbor's favorite reggae band, I-Tal, is at Rick's, Dec. 8-9, and at the U-Club, Dec. 10.

RICK'S AMERICAN CAFE, 661 Church. 996-2747.

Campus-area club features live music seven nights a week. The chief local venue for big-name electric blues. Cover, dancing. DEC. 1: Cub Koda and the Houserockers. See Events. DEC. 2: Let's Talk About Girls. Mid-sixties trash rock and hard pop from East Lansing. Features the dynamic, stalking Barry Holdship on vocals and *Creem* associate editor Bill Holdship on keyboards. DEC. 3-4: Lonnie Brooks. See Events. DEC. 5: Pangaea. Original dance music that draws on latin, funk, & fusion sources. DEC. 6: Flexibles. Disco-inspired jazz/funk originals. With former Trainable guitarist Mark Duffy and both Martin Simmons and Andy Boller on keyboards. DEC. 7: Iszatso? Danceable 60's rock quartet. DEC. 8-9: I-Tal. Americanized reggae from Cleveland. Rick's most popular regular attraction. Come early or be prepared to stand in line. DEC. 10-11: The Urba-

tions. See Joe's. DEC. 12: To be announced. DEC. 13: J.P. and the Rivieras. Blues harpist J.P. Purcell's latest all-star ensemble includes Charles Perrault on sax, Brophy Dale on guitar, Don Savoie on keyboards, Willies Magoons on bass, and Chip Trombley on drums. They have been acting as the house band at Rick's new East Lansing club, The Riviera. DEC. 14: Epicurean. Very popular, scrappy rockers. DEC. 15: The Jets. 50's-80's rock, with some originals, presented in a very danceable style. Quintet includes two recent additions, former Sailcatz guitarist Brophy Dale and lead vocalist Rin Schmidt. DEC. 16: Flying Tigers. Rockabilly from Lansing. DEC. 17-18: Steve Nardella. See Joe's. DEC. 19: To be announced. DEC. 20: The Falcons. See Main Street. DEC. 21: The Slang. Tasty selection of 60's rock 'n' roll, along with some clever & literate originals. DEC. 22: Public Notice. Funk 'n' rollers with former members of Funksh'n and some of the Spaceheaters, including the ubiquitous Martin Simmons. DEC. 23: To be announced. DEC. 24-26: Closed. DEC. 27: VVT. Dance-crazy covers of Talking Heads, The Clash, The Jam, and King Crimson, and lots of originals in a similar vein. DEC. 28: Skyles-Calhoun Band. New local band performs Southern boogie/blues rock. DEC. 29: Americatz. Dressy, showy, jumping contemporary rockabilly. DEC. 30: Suspects. Soul-rock band composed of Detroit studio musicians. Also, The Slang (see above). DEC. 31: SLK. Reggae, two faster, jumpier pre-reggae forms, ska and rocksteady. Has become Ann Arbor's top local attraction.



George Bedard leads the Bonnevilles into the Blind Pig, Dec. 3-4 and 31; Mr. Flood's, Dec. 19 and 29; and Joe's, Dec. 29.

ROUNDHOUSE SALOON, 401 Depot. 769-0592.

Lounge at the Gandy Dancer. Solo piano by David Mayer during weekday happy hour. **EVERY MON.**: David Mayer. **EVERY TUES.-SUN.**: Bart Polot. Solo piano.

SECOND CHANCE, 516 E. Liberty. 994-5350.

Ann Arbor's premiere rock 'n' roll club attracts large numbers of out-of-town rock fans. Live music seven nights a week consists mostly of professional top-40 cover bands and occasional national acts. Cover, dancing. DEC. 1-4: Full Nelson. Top-40 rock. DEC. 5: Marshall Crenshaw. See Events. DEC. 6: Sweet Crystal. Rock 'n' roll covers and originals from Ypsilanti. DEC. 7: Exceptions. Top-40 rock. DEC. 8-12: Moriah. Top-40 rock. DEC. 13: Metro. Top-40 rock. DEC. 14-15: Bittersweet Alley. Top-40 rock. DEC. 16-20: Masquerade. Top-40 rock. DEC. 24-25: Closed. DEC. 26-31: Mariner. One of the area's most successful top-40 bands. Veterans of a Japanese tour.

SPAGHETTI BENDER, 23 N. Washington, Ypsilanti. 485-2750.

Live music six nights a week. Cover, dancing. **EVERY SUN.**: Comedy Night and Variety Show. Marty Abramson, other local comedians, and assorted entertainers. If you've got a comedy act you'd like to try out, call MC Bill Rice at 485-2750. DEC. 1: The Jets. See Rick's. DEC. 2-4: The Kidz. 60's-80's rock, with former Bob Seger backup vocalist June Tilton. DEC. 6-8: VVT. See Rick's. DEC. 9-11: The Kidz. See above. DEC. 13-14: Benga. New wave rock covers. DEC. 15-18: VVT. See Rick's. DEC. 20-21: Action Figures. Top-40 and oldies rock. DEC. 22-23: Freeform.

UNIVERSITY MUSICAL SOCIETY

DECEMBER CALENDAR

HANDEL'S MESSIAH

Hill Auditorium
Fri Dec 3 and
Sat Dec 4 at 8:30
Sun Dec 5 at 2:30

One of Ann Arbor's most cherished holiday traditions.

The University Choral Union

Donald Bryant, Conductor

Sherry Zannoth, Soprano

Lorna Myers, Contralto

Joseph Evans, Tenor

Arthur Thompson, Bass

Bejun Mehta, Boy Soprano

Members of the University Symphony Orchestra

Tickets: \$3, \$4, \$5, \$7.50

LOS ANGELES PHILHARMONIC

Hill Auditorium
Tues Dec 7 at 8:30

"A magnificent constellation in the firmament of American orchestras."

—Washington Post

Carlo Maria Giulini, Conductor

SCHUBERT Symphony No. 4

BRUCKNER Symphony No. 9

Tickets: \$6, \$8, \$10, \$12, \$14, \$16

TCHAIKOVSKY'S NUTCRACKER BALLET

Power Center
Fri Dec 17 at 8:00
Sat Dec 18 at 2:00 and 8:00
Sun Dec 19 at 2:00

The holiday season's most wonder-filled adventure in a sparkling performance by the Pittsburgh Ballet.

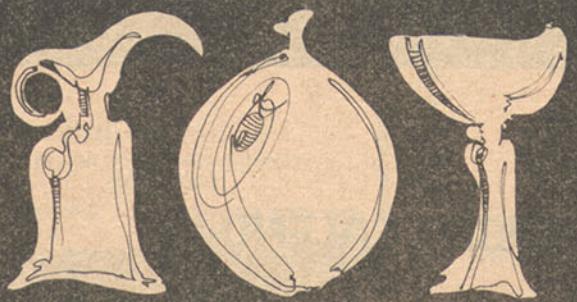
Tickets: \$6, \$8, \$9, \$10

All programs subject to change.
Seating limited for some concerts.

Tickets at Burton Tower, Ann Arbor, MI 48109
Weekdays 9-4:30, Sat. 9-12
(313) 665-3717

A Season to Celebrate!

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201 Hill St., Ann Arbor, Mi. 48104

SATURDAY
Dec. 11
10am-5pm

SUNDAY
Dec. 12
10am-3pm

ACT

Ann Arbor Civic Theatre
presents

The Sound of Music

by Rodgers and Hammerstein

DECEMBER 8-11
MICHIGAN THEATRE

Evening Performances:
8:00 p.m.
Saturday Matinee:
2:00 p.m.

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or write:
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Ann Arbor, MI 48104

University Artists & Craftsmen Guild Presents

CHRISTMAS ART FAIR

SATURDAY
DECEMBER 11
10 AM-8 PM

U-M COLISEUM, ANN ARBOR
FIFTH AVE. AT HILL ST.
763-4430

SUNDAY
DECEMBER 12
10 AM-5 PM

Rock covers and originals. DEC. 24-26: Closed. DEC. 27-28: Action Figures. See above. DEC. 29-31: The Jets. See Rick's.

STAGE DOOR, 300 S. Thayer. 769-3042.

No cover, no dancing. DEC. 3-4: Marietta Baylis. See Mr. Flood's. DEC. 10-11: Bugs Beddow Quartet. Jazz. DEC. 17-18: Parade. Jazz. DEC. 24-25 & 31: Closed.

SUDS FACTORY, 737 N. Huron, Ypsilanti. 485-0240.

Live music Wed. & Fri.-Sat. DJ with dance music the rest of the week. Dancing, cover. DEC. 1: Quest. Top-40 band from Detroit. DEC. 3-4: Bittersweet Alley. See Second Chance. DEC. 10-11 Adrenalin. Top-40 band from Detroit. DEC. 17-18: Toby Redd. Top-40 band that's been getting airplay on Detroit radio. DEC. 24-25: Closed. DEC. 31: Quest. See above.

TC'S SPEAKEASY, 207 W. Michigan Ave., Ypsilanti. 483-4470.

Dancing, no cover. EVERY WED.-SUN.: Ty Cool & Pam Wallace & the Speakeasy Brass. Top-40 band.

T.R.'S, 2065 Golfside, Ypsilanti. 434-7230.

Cover (except Wed. & Sat.), dancing. EVERY TUES.-SAT.: Top-40 rock band to be announced.

U-CLUB, Michigan Union, 530 S. State. 763-5900.

Cover, dancing. Closed December 13-January 2. EVERY MON.: Dance Party. DJ with dance music. EVERY TUES.: Reggae Dance Party. An extremely popular local tradition, with a new DJ to be announced. Michael Kremen is said to be leaving town. EVERY WED.: Laugh Track. UAC's comedy shop serves as a get-together for local comedy artists and a happy hour for their friends. EVERY THURS.: Soundstage. UAC's intimate evening of folk and jazz performed by local individuals and small groups (Dec. 9) alternates with an Eclipse Jazz jam session (Dec. 2). DEC. 3: Blue Front Persuaders. See Mr. Flood's. DEC. 4: David Eyes. See Events. DEC. 10: I-Tal. See Rick's. DEC. 11: Afromusicology Koindu Ensemble. Popular Washtenaw Community jazz ensemble led by Morris Lawrence.

WEST BANK, 2900 Jackson Rd. 665-4444.

Dancing, no cover. EVERY TUES.-SAT.: Mystery. Top-40 sextet.

WINSTON'S PUB, 3600 Plymouth Rd. 769-9400.

Win Schuler's lounge. No cover, no dancing. December schedule to be announced.

TUES. (3:30 p.m.), THURS. (8 p.m.), & FRI. (3:30 p.m.): "It's Everybody's Business." Introduction to the American business scene with live interviews, on-location visits, and the latest business theories. EVERY TUES. (9 p.m.), WED. (3:30 & 8:30 p.m.): "Personal Finance." Also, a Wayne State telecourse, "Psychotropic Therapy" (F, 9 p.m.), which examines the use of drugs to treat mental illness.



Full Nelson is at the Second Chance, Wed.-Sat., Dec. 1-4.

Channel 9: General public access. Live broadcasts originate from 2nd floor, Fire Station, 107 N. Fifth Ave. Regular features include "Wayne's Cultural Clinic," a cultural variety hour with studio audience hosted by Wayne Dabney (live Th 8:30 p.m., rerun Tu 3 p.m., F 7 p.m.); "Video Void," a video magazine presenting taped performances by local poets, musicians, dancers, and other artists (Th 9:30 p.m., F 8:30 p.m.); "Our Fabulous Food Machine," a series about farming and food production produced by the Washtenaw County Farm Bureau Women (Mon. 8:30 p.m., Tu 4:30 p.m.); "Terra Nova," a talk show highlighting local people breaking new ground in the arts, science, politics, lifestyle, religion, and other areas, hosted by Lynn King (M 4 p.m., W 8 p.m., Th 6:30 p.m.); "T.V. Is Not a Box," a news and feature-oriented video magazine (W 2 p.m., F 10 p.m.); "Let's Talk Sports" (F 5:30 p.m.), a Lansing-produced show about U-M, MSU and Detroit professional sports teams; "Singles Seen" (Tu 2:30 p.m. & Th 6 p.m.), a video version of "personals" classified ads; "Video Dance Safari" (W 1:30 p.m., Th 5:30 p.m., F 8 p.m.), a locally produced American Bandstand-type show with DJ Jim Mittenhal; and "Capitol Close Up" (M 7:30 p.m., Tu 6:30 p.m., Th 1:30 p.m.), a discussion show on public interest issues with state representative Perry Bullard and guests.

DECEMBER HIGHLIGHTS

ALL MONTH (M 7:30 p.m., Tu 6:30 p.m., Th 1:30 p.m.) on "Capitol Close-Up": This month's topic is worker participation as a means to encourage economic activity. Discussion with Perry Bullard and guests to be announced. Re-broadcasts of earlier shows in this series, and of most other Community Access programming, can be requested by calling 769-7422. These include "Pro and Con on the Nuclear Weapons Freeze," "The Next Step to Stop the Nuclear Arms Race," and "South Africa Update."

Channel 10: Municipal and educational access TV. Live broadcasts of city council meetings (M 7:30 p.m., rerun, F 7:30 p.m.), Planning Commission meetings (2nd & 4th Tu 7:30 p.m.), Board of Education meetings (W 7:30 p.m.), and other meetings and events of public interest.

WIHT Television

(UHF Channel 31; Cable Channel 3.) P.O. Box 2267 Ann Arbor, Mich., 48106. 973-7900.

Prime-time subscription television, with some programming available to all (M-F 7 a.m.-1 p.m.; M 6:30-7:30 p.m.; Su, 7 a.m.-2 p.m.). Locally produced free programming includes "Tavi" (M-Th 6:30-7 p.m.; Su 10-10:30 a.m.), a community affairs interview program hosted by Tavi Fulkerson, now carried on the Satellite Program Network; "Help Wanted" (M 7-7:30 p.m.), a listing of area job opportunities and interviews with people in the employment and related fields, hosted by Len Thielen and produced in cooperation with the Michigan Employment Security Commission (M.E.S.C.); and "This Week" (M 7:30-8 p.m.), a community calendar hosted by Tavi Fulkerson, featuring interviews with people involved in upcoming events, along with listings of entertainment, workshops, benefits, festivals, and more.

COMMUNITY ACCESS Television
(Cable Channels 8, 9, & 10.) 107 N. Fifth Ave.
769-7422.

Channel 8: Educational and entertainment programming from the Ann Arbor Public Schools and the Ann Arbor Public Library includes such topics as health and environmental issues, plays and musical events, sports replays, and student-produced tapes. Also, Washtenaw Community College and U-M course-related programs. Programming suspended, December 23-January 2.

DECEMBER HIGHLIGHTS

Three W.C.C. telecourses. EVERY MON (3:30 p.m.), WED. (7:30 p.m.), & THURS. (3:30 & 9 p.m.): "Focus on Society." Interviews with prominent social scientists. EVERY MON. (9 p.m.),

DECEMBER HIGHLIGHTS

Interesting guests on "Tavi" (M-Th 6:30-7 p.m. & Su 10-10:30 a.m.) include Ann Arbor Y yoga instructors Priscilla Neel and Susie Vidrih (Dec. 1); a repeat of Walter Reuther Senior Center assistant director Dorothy Jones's discussion of black women in the work force (Dec. 2); U-M Clinical Research Center director Irving Fox, who discusses medical research using human subjects (Dec. 6); Jan Newman, the creator of educational games which teach architectural styles, Greek mythology, and the Old Testament (Dec. 7); award-winning local children's author Joan Blos (Dec. 8); and a repeat of master chimney sweeper Chris Hippler's discussion of the history of chimney sweeps (Dec. 9). The last three weeks of the December schedule is to be announced.

WCBN

(88.8-FM) University of Michigan, 530 Student Activities Building, Ann Arbor 48109. 763-3500.

24 hours daily. U-M's student-run public radio. The staple fare is "Freeform," featuring an often adventurous melange of non-top-40 contemporary and vintage rock, R&B, jazz, blues, reggae & salsa, folk, and assorted ethnic, electronic & experimental music, along with occasional splices of live music, poetry, interviews, and audio nonsense. Specialty music shows air M-F 7-8 p.m. (M: "Rhythm and Blues" with Lola Rebop; Tu: "The Duke" (history of Duke Ellington); W: "Rockabilly" with Chris Daley; Th: "Modernistic" with Arwulf; F: "The All-Out Attack" (punk & hardcore rock) with Lori Bizer.) Most weekend programming is specialty shows, too, from 9 a.m. Saturday to 2 a.m. on Sunday (9-11 a.m., "Gospel Music"; 11 a.m.-1 p.m. "The Folk Show"; 1-3 p.m. "Down Home Show"; 3-6 p.m. "Nothing But the Blues"; 6-8 p.m. "Caribbean Jamboree"; 8-11 p.m. "The Jams" (modern soul & funk); 11 p.m.-2 a.m. "Dance Party"); and from 9 a.m. to 11 p.m. on Sunday (9-11 a.m. traditional & ethnic music from around the world on "Hemispheres"; 11 a.m.-1 p.m. Latin American and Hispanic music on "Global Village"; 1-3 p.m. "African Rhythms"; 3-4 p.m. experimental sound images on "Synthescapes"; 4-6 p.m. 20th century avant-garde music on "Horizons"; 6-8 p.m. jazz and European classical music juxtaposed on "Black & White Classical"; 8-9 p.m. live performances by local bands on "Studio Live"; 9-10 p.m. local and national performers recorded live in Ann Arbor and elsewhere on "Reel Live Music"; and 10-11 p.m. John Sinclair's "Music of Detroit." Also, "Jazz 'Round Midnight" (M-F 11 p.m.-2 a.m.) features "Women in Jazz" (M), "Jazz Roots" (W), and "Jazz House Party" (F), during which listeners are invited to come down to the station to play their own or WCBN's jazz records. Public affairs programming (M-F 5:30-7 p.m.) includes a half hour news roundup (M, W, F 5:30 p.m.), the Women's Radio Collective's "Rites & Rhythms" (M 6 p.m.), "Newtrition Outreach" (Tu 5:30 p.m.), "Black Affairs" (W 6:30 p.m.), First Ward city councilman Lowell Peterson's "Window of Vulnerability" (Th 5:30 p.m.), and "Gay/Lesbian Affairs" (Th 6 p.m.).



Blues composer W.C. Handy is saluted on "Jazz Alive" on WEMU, Sun., Dec. 26.

DECEMBER HIGHLIGHTS

EVERY SUN. (6-8 p.m.) on "Black & White Classical": Featured this month is "Flutes."

EVERY THURS. (7-8 p.m.) on "Modernistic": "Detroit's Own Rinky Dink," featuring McKenney's Cotton Pickers (Dec. 2); "Disorganized Labor" (Dec. 9); "Erskine Hawkins: The 20th Century Gabriel" (Dec. 16); "Irving Berlin Special" (Dec. 23); and "Records That Look Funny" (Dec. 30). EVERY FRI. (6-7 p.m.) on "Rotating Radio": "Musicals" with Larry Bram (Dec. 3 & 24); "A Look Inside," a call-in talk show with Rick Blalock (Dec. 10); and literary readings with Chris Jepson on "Mental Floss" (Dec. 17). DEC 5 (4-6 p.m.) on "Horizons": Live interview and taped performance by Ann Arbor's Current and Modern Consort. DEC. 26 (11 a.m.-1 p.m.) on "Hemispheres": "Winter Solstice Show."

WEMU Radio

(89.1-FM) Eastern Michigan University, Ypsilanti, Mich. 48197. 487-2229.

24 hours daily. EMU's public radio station. Strong and varied jazz programming throughout each day, including "Taylor Made Piano" (Tu 11 a.m. & 7 p.m.), a new series with Jazz Alive! host Billy Taylor tracing the evolution of jazz. Also, "Big City Blues Cruise" (Su 4 p.m.; F 11 p.m.) with Martin Gross and two shows hosted by WCBN's Tom Simonian: reggae, Afro-beat, calypso, funk, and salsa on "Third World Dance Party" (Sa 9 p.m.-1 a.m.) and modern and avant-garde music, with a focus on the black improvisational tradition, on "New Directions" (Sa 9 p.m.-1 a.m.). High-quality National Public Radio (NPR) programming includes Minnesota Public Radio's "Prairie Home Companion" (Sa 6-8 p.m.) with Garrison Keillor, who just may be the 20th century's Mark Twain; "Morning Edition" (M-F 6-9 a.m.) featuring NPR news and features mixed with well-written local news and news features; "All Things Considered" (daily 8-9 p.m.), the West Coast feed of the first hour of NPR's prestigious, popular evening news and features program with Susan Stamberg; and two radio drama programs, "The Adventures of Sherlock Holmes" (F 7 p.m.) and "Earplay" (Th 7:30 p.m.). Locally produced news includes "Noon Magazine" (M-F, noon-1 p.m.) with Sam Eiler and "Evening News" (M-F 5-5:20 p.m.) with Kitty Underwood. Also, EMU and Ypsilanti High School sports.

DECEMBER HIGHLIGHTS

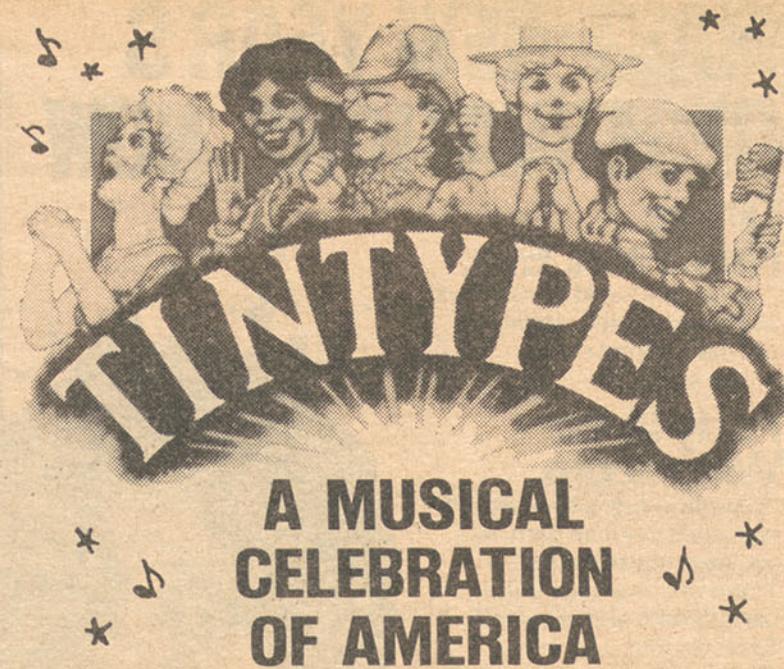
EVERY SUN. (6-8 p.m.) on "Jazz Alive!": "The New American Orchestra" (Dec. 5); Roy Eldridge (Dec. 12); '81 Monterrey Jazz Festival (Dec. 19); and "Salute to W.C. Handy" (Dec. 26). EVERY SUN. (9 p.m.-1 a.m.) on "New Directions": New releases by Steve Lacy with Mal Waldron and Muhal Richard Abrams (Dec. 5); by Jimmy Lyons and Jon Jang (Dec. 12); by Billy Bang, Charles Tyler, and Eberhard Weber (Dec. 19); and by Bill Dixon and the Ganelin Trio (Dec. 26). EVERY TUES. (11 a.m.-noon) on "Taylor Made Piano": "Cool, Third Stream, and Progressive" (Dec. 7); "Hard Bop and Funky Neo-Gospel" (Dec. 14; also aired 7-8 p.m.); "Post Bop and Modal Jazz" (Dec. 21); and "Abstract, Stream of Consciousness, and Free Jazz" (Dec. 28). EVERY TUES. (10-11 p.m.) on "Jazz at the Institute": Roy Brooks & Leon Thomas (Dec. 7); the J.C. Heard Quartet (Dec. 14); The New Chamber Jazz Quintet (Dec. 21); and Doc Holladay and the New Conceptions (Dec. 28). DEC. 31 (9:30 p.m.-4:30 a.m.) on "Jazz Alive!": New Year's Eve Special live from New York, Chicago, and various west coast locations. Performers include Betty Carter, Eddy Lockjaw Davis, Jay McShann, and others.

WUOM

(91.7-FM) 5th floor, LS&A Building, University of Michigan, Ann Arbor, Mich. 48109. 764-9210.

5:30 a.m. (6:30 a.m. weekends)-1 a.m. U-M's public radio station. A variety of locally and nationally produced fine arts and public affairs programming. Strong classical music offerings throughout each day, including "Afternoon Musicale" (M-F 1-4:30 p.m.), "Music of the Masters" (alternate M, every Tu, but 2nd Sa 8-10:30 p.m.), regional performers live on "Studio Showcase" (alternate M 8-10:30 p.m.), "Opera Night" (W 8-10:30 p.m.), the request show "It's Up to You" (Th 8-10:30 p.m.), and tape-delayed local concerts (F, 8-10:30 p.m.). Some jazz shows (Sa 1-5 p.m., 6-7:30 p.m., 11 p.m.-1 a.m.; 2nd Sa only, "Jazz Revisited" request night, 8-10:30 p.m.). Peter Greenquist hosts "The Morning Show" (M-F 5:30-10 a.m.), with news, weather, music, and commentary on upcoming cultural and

Patrice Munsel in



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— Clive Barnes, N.Y. Post

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An irresistible album
of musical
memories."

— Mel Gussow, WQXR Radio

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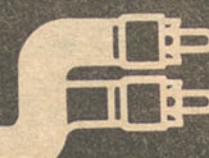
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community events. Fred Hindley hosts "The Noon Show" (M-F noon-1 p.m.), with news, weather, events, and sports. From NPR: the prestigious and popular evening news and features program, "All Things Considered" (M-F 5-6:30 p.m.; Sa 5-6 p.m.; Su 6-7 p.m.); "Washington Week in Review" (Su noon-1 p.m.); "The Sunday Show" (Su 7 p.m.-midnight), a showcase of contemporary arts, with coverage of major arts events, along with drama, music, and interviews; "New Dimensions," a new program from San Francisco exploring various avant-garde and alternative cultural phenomena (Sa 11 a.m.-noon); and two radio drama programs, "Vivat Rex" (Su 4-5 p.m.) and "Lord Peter Wimsey" (Sa 7:30-8 p.m.). Also, U-M basketball with Tom Hemingway.

DECEMBER HIGHLIGHTS

EVERY FRI. (7-8 p.m.) on "Music in America": A new series from WFMT-Chicago hosted by Jim Unrath. Ann Arbor native Evans Mirageas has just left his position as WUOM senior music producer to produce this program. Each week's show features interviews, commentary, and musical excerpts from a selected upcoming musical event, with attention to the community in which the event occurs, the composers and artists, and the musical institutions involved. This month, previews of a Boston performance of Sir Edward Elgar's The Dream of Gerontius (Dec. 3); the Guarneri Quartet at the University of Illinois (Dec. 10); Gerard Schwarz's opera conducting debut in Washington, D.C. (Dec. 17); a sampling of Christmas celebrations around the country (Dec. 24); and "The Year in Review" (Dec. 31). EVERY FRI. (8-10:30 p.m.): This month's tape-delayed concerts feature Ars Musica's opening concert of the 1982-1983 season (Dec. 10); Schola Cantorum of Oxford, England (Dec. 17); and the Grand Rapids Symphony (Dec. 31).

Asia and Joan Jett and from standard rock favorites like Jimi Hendrix and the Rolling Stones. Public affairs programming (Su 6-9 a.m.) includes the locally produced "Expressions" (8-9 a.m.), a discussion show devoted to local politics, art, entertainment, and other issues. "11 O'Clock Special" (M-F 11 p.m.-midnight) offers an hour devoted to a different artist or group each weekday evening: Dec. 1 Genesis, 2 Eagles, 3 Ozzie Osborne, 6 J. Geils Band, "Showtime," the new live LP recorded at Pine Knob in September, 7 Supertramp, 8 John Lennon, 9 Santana, 10 The Who, 13 Moody Blues, "Days of Future Past," 14 Yes, 15 Steely Dan, 16 Cheap Trick, 17 AC/DC, 20 Billy Joel, "Stranger," 21 Janis Joplin, 22 REO Speedwagon, 23 ZZ Top, 24 "Rock 'n' Roll Christmas," 27 "Led Zeppelin II," 28 Kinks, 29 Cars, 30 Pat Benatar, 31 "Best of 1982."

DECEMBER HIGHLIGHTS

DEC. 3-5 (all day): This weekend's block party programming features blocks of songs from the Ann Arbor Music Project's newly released "Cruisin' Ann Arbor." This album was recorded live at Joe's Star Lounge in September and features cuts from twelve of the city's finest rock 'n' roll, blues, R&B, and reggae bands.

WPAG Radio

(1050-AM; 107.1-FM) 662-5517.

Dawn to dusk (AM) and 6 a.m.-midnight (FM) daily. The music is easy listening: "Remembering Your Music," 40's-80's pop hits from Sinatra to Manilow on AM (1:30 p.m.-signoff); and "Beautiful Music," instrumental versions of pop hits on FM (all day). ABC and local news throughout the day (AM/FM). Weekday morning AM programming includes a good deal of locally produced news and public affairs, including Bob Driscoll's "Market and Farm News Roundup" (6-6:30 a.m.) and his "Farm and Home Hour" (noon-1 p.m.); "Newscope," featuring taped comments of local newsmakers (7-7:30 & 8-8:30 a.m.); Jackie Wright's "Spotlight" interview show (10:45-11 a.m.); and Ted Heusel's "Community Comment," an interview and call-in talk show (10:10-10:45 a.m. & 11:10-noon). Sports programming includes broadcasts of U-M basketball. Also, "Saturday Morning Sports Show" (8:20-10 a.m.), with an emphasis on local high school sports.

WKAR Radio

(90.5-FM) Box 47, East Lansing, Mich. 48823, (517) 355-6540.

6 a.m.-1 a.m. Michigan State's public radio station. Strong classical music programming throughout each day. NPR programs include "Morning Edition" (M-F 6-7 a.m.), "All Things Considered" (daily 5-6 p.m.), "Prairie Home Companion" (Sa 6-8 p.m.), and two radio drama programs, "The Adventures of Jack Flanders" (Su 11-11:30 p.m.) and "The Adventures of Sherlock Holmes" (Su 11:30-midnight). A 13-week radio adaptation of "Star Wars" begins November 20 (Sa 8 p.m.).

DECEMBER HIGHLIGHTS

EVERY SUN. (9 p.m.) on "Musical Byline": WKAR's NPR-distributed series on popular American composers and lyricists features Jack Norworth, composer of "Shine On, Harvest Moon," and L. Wolfe Gilbert, composer of "Waiting for the Robert E. Lee" (Dec. 5); Woody Guthrie (Dec. 12); Harold J. Rome, composer of "Wish You Were Here" and "It's Better with a Union Man" (Dec. 19); and Johnny Mercer (Dec. 26). EVERY SAT. (2 p.m.) on "Metropolitan Opera": Donizetti's "Lucia di Lammermoor" (Dec. 4); a program of French musical theater featuring Satie's "Parade," Poulenc's "Les Mamelles de Tiresias," and Ravel's "L'Enfant et les Sortileges" (Dec. 11 at 1:30 p.m.); Verdi's "Macbeth" (Dec. 18); and Humperdinck's "Hansel and Gretel" (Dec. 25). EVERY SAT. (6-8 p.m.) on "Prairie Home Companion": Musical guests this month include the Butch Thompson Trio (every week) and Joe Val and the New England Bluegrass Boys, Queen Ida, and Riders in the Sky (Dec. 4); Joe Val and the New England Bluegrass Boys, Kapelye (the Yiddish klezmer band that appeared in Ann Arbor in November), Robert Johnson, and Angelica Cantanti, a children's choir (Dec. 11); Stevie Beck, the Dale Warland Singers, Peter Ostroushko, Becky Reimer Thompson, Cal Hand, Jeff Tordoff, and Stoney Lonesome (Dec. 18); and Pop Wagner, Peter Ostroushko, Charlie Maguire, and Scott Alarik (Dec. 25). DEC. 8 (8 p.m.): Tape-delayed broadcast of the Lansing Symphony Orchestra's December 5 performance of Handel's "Messiah." DEC. 24 (10 a.m.-noon): Festival of Nine Lessons and Carols live from Kings College in Cambridge, England.



Folk troubadour Woody Guthrie is featured on WKAR's "Musical Byline," Sun., Dec. 12.

WAAM

(1600-AM) 971-1600.

6 a.m.-midnight. "Adult Contemporary" popular music, much of which is beamed via satellite from Chicago. The station is able to interrupt with local broadcasts whenever it chooses. WAAM's locally produced "Jimmy Barrett Show" (M-Sa 5:30-10 a.m.) features music, local news with Stacy Taylor, sports with Paul Chapman, features, and call-in guests. Locally produced newscasts air at the top and bottom of every hour (10 a.m.-10 p.m.). Public service programs, aired Sundays (8-11 a.m. & 6:30 p.m.-midnight), include "Sports Week in Review" (10 p.m.-midnight), a scoreboard and call-in talk show with frequent guests from U-M, EMU, and Detroit professional teams, hosted by Jeff De Fran and Jim Shafran. Also, selected U-M basketball and hockey, and Detroit Pistons basketball.

WIQB Radio

(102.9-FM) Box 8605, Ann Arbor, Mich. 48107, 662-2881.

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ART OF SEWING SERIES from Time-Life Books: A complete collection of sewing skills and techniques, adaptable to all fashions. Titles include: *The Sporting Scene, Personal Touch, Shortcuts to Elegance, Traditional Favorites, Custom Look.* **NOW \$4.98 each.**

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LIFE AND WORK OF WINSLOW HOMER by G. Hendricks (Abrams): The biographical text highlights 440 illustrations—a comprehensive and exquisitely reproduced sampling of Homer's work. Complete checklist of published graphics, extensive bibliography. 345 pages. Was \$55.00. **NOW \$29.98.**

NORMAN ROCKWELL: 332 MAGAZINE COVERS by C. Finch, (Random House/Abbeville): 445 pages of text and full-color, full-page reproductions. Spans the entire career from 1910-1963. Was \$80.00. **NOW \$39.98.**

ACTS OF KING ARTHUR AND HIS NOBLE KNIGHTS by John Steinbeck: The Nobel-prize winning author retells this classic historical romance in today's language. Based on Malory's account of "knights most proud and worshipful." Was \$10.00. **REPRINT \$4.98.**

Beyond BAKER STREET by M. Harrison (Bobbs-Merrill): Twenty-six devoted Sherlockians take us beyond Baker Street to a deeper understanding of Holmes, Watson, Doyle. Includes entertaining essays by Colin Wilson, Isaac Asimov, Martin Gardner and other respected contributors. Was \$10.00. **NOW \$4.98.**

PROMISED LAND by Robert Parker (H-M): Spencer, the gutsy detective of *Mortal Stakes* and *Godwulf Manuscript*, is looking for a runaway wife but finds extortion, bank robberies, and (of course) murder. Was \$7.95. **NOW \$1.98.**

GOLEM 100 by Alfred Bester (Simon & Schuster): One of the great names in contemporary Sci-Fi. An amusing party game, attempting to raise the Devil through ancient rituals, backfires and creates a modern day demon. Was \$11.95. **NOW \$2.98.**

FINS AND CHROME by E. J. DeWard: American autos of the 1950's. The spirit of the decade reflected in luxury and aero-dynamic styling. Hundreds of exciting photos and original ads. **REPRINT \$7.99.**

PICTORIAL HISTORY OF THE GREAT LAKES by H. Hatcher: Great Lakes authority and ex-U of M president Hatcher composes a lively and striking narrative accompanied by maps, engravings and photos. Regional history of the heart of America. **REPRINT \$7.98.**

ART OF GIFT WRAPPING by J. Cornell (Warner): Clear, step-by-step instructions and illustrations teach you how to tie a bow, fold a corner, marbleize paper, and uniquely package anything for any occasion. Was \$13.95. **NOW \$3.98.**

CROOKED TREE by R. Wilson (Putnam): Deep in the woods of Michigan's Upper Peninsula man and nature have established a truce. No one thought nature would be the first to break it. Detroit lawyer Wilson skillfully weaves ancient Indian legend, and modern terror. Was \$10.95. **NOW \$2.98.**

WHO'S WHO IN THE BIBLE by R. Brownrigg: Solidly based on the most recent biblical and archeological research, this unique reference book brings to life virtually all the characters of the Old and New Testaments. Was \$37.90. **REPRINT \$14.98.**

YOUNG READERS...

FAERIES POP-UP BOOK (Abrams): Filled with pop-up surprises and delights! The lore of faeries, pixies, and their world. Was \$7.95. **NOW \$3.98.**

PETER RABBIT GIANT TREASURY by Beatrix Potter: Eight of Ms. Potter's classic children's tales with 220 of her original color illustrations. Includes Peter Rabbit, Squirrel Nutkin, Benjamin Bunny, and many more. **REPRINT \$3.98.**

FAIRY TALES by B. Hadaway: Fifty favorite stories from around the world, with color illustrations on every page to hold the young reader's (or listener's) fancy. Includes Snow White, Voyages of Sinbad, Rapunzel and more from Grimm, Andersen, Twain, etc. **REPRINT \$6.98.**

JUST SO STORIES by R. Kipling: One of the all-time best loved collections of children's stories, answers such burning childhood questions as; How the camel got his hump, Why the elephant has a trunk. Kipling's original drawings. Facsimile of first edition. **NOW \$2.98.**

rock 'n' roll, R&B, country/rockabilly, and reggae groups. "Cruisin' Ann Arbor" features performances culled from live recording sessions held at Joe's in mid-September. Groups represented in the album include George Bedard and the Bonnevilles, the Blue Front Persuaders, The Cult Heroes, Mike Gould and the Gene Pool Band, It Play, Ragnar Kyaran, The Steve Newhouse Band, Non-Fiction, Peter "Madcat" Ruth, SLK, the Urbations, and VVT. All invited to come dance to the album. Copies are available for purchase, and members of all twelve bands are on hand for the festivities. "Cruisin' Ann Arbor" is being premiered today on WCBN-FM and will be featured on WIQB-FM's "Block Party Weekend," December 3-5.

4-8 p.m., Joe's Star Lounge, 109 N. Main. No cover charge. 665-JOES.



"Watch the parking meters" is the rallying cry at Joe's Star Lounge on Dec. 1 as WIQB sponsors a record release party for the Ann Arbor Music Project's compilation LP, "Cruisin' Ann Arbor."

★ Weekly Seminar: Marketing Co-operative

Topics in this series of weekly seminars include how to conduct market research, entrepreneurship, telephone marketing procedures, and the like. Specific topics for each week to be announced. All invited. Also held December 8 and 15.

7-9 p.m., Marketing Co-operative, 1700 Broadway. Free. 761-2142.

★ Christmas Auction: Ann Arbor Jaycee Women

Handcrafted gifts, baked goods, and homemade wines auctioned off by Braun & Helmer Auctioneers.

7:30 p.m., Georgetown Country Club, King George Blvd. at Eisenhower. Free.

★ Weekly Meeting: Latin American Solidarity Committee

LASC's current emphasis is on organizing solidarity with the revolutionary peoples' movements in El Salvador and Nicaragua. Occasional films, speakers, and special programs. Meets every Wednesday.

7:30 p.m., Michigan Union and other campus locations. Free. For location, call 761-7960, 994-1268.

★ Weekly Meeting: Anorexia Nervosa and Associated Disorders

A self-help group for people with anorexia nervosa (chronic loss of appetite) or bulimia (compulsive binge-eating), and their families. Meets every Wednesday.

7:30-9:30 p.m., Classroom 6, St. Joseph's Mercy Hospital Education Center, 5301 East Huron River Drive. Free. 973-9700.

★ "For Men Only: Work, Retirement, and Other Pleasures": Turner Geriatric Clinic

Fourth in a series of six weekly meetings. Today's topic is "Depression." Speakers to be announced. All men age 50 and over are invited to attend.

7:30-9 p.m., 1010 Wall St. Free. 764-6831.

★ Informational Meeting: Washtenaw Ski Touring Club

Topics include clothing, waxing techniques, and trail etiquette for cross country skiing.

7:30 p.m., Heidelberg Restaurant. Free. 662-SKIS, 426-2415.

★ "The Tempest": PTP University Players

Shakespeare's culminating work, this romance celebrates the range and explores the limits of human powers. The role of Prospero is played by guest artist Nicholas Pennell, a Canadian actor renowned for his performances with the Stratford, Ontario, Shakespeare Festival. Pennell has performed Shakespeare in Ann Arbor often in the past, most recently in 1979 in the title role of "Richard III." Directed by Richard Burwin.

8 p.m., Power Center. Tickets \$4.50-\$7 at the Michigan League Ticket Office. 764-0450.

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Canadian Nicholas Pennell guest stars in the University Players' production of Shakespeare's "The Tempest," Dec. 1-5.

"Butley": EMU Lab Theater

Simon Grey's diabolical mixture of drama and comedy revolves around the conflicts between two London University professors, one established and the other just beginning his career. Directed by Charles Falcon.

8 p.m., Quirk Bldg. Lab Theater, EMU campus, Ypsilanti. \$1.50. 487-1221.

U-M Men's Basketball vs. Central Michigan

8 p.m., Crisler Arena. \$5. 764-0247.

*Introductory Lecture: Transcendental Meditation Program

Introduction to a simple, natural mental technique to provide deep rest, release of stress, and improved mental and physical functioning in daily life. Held every Wednesday.

8:15 p.m., 528 W. Liberty. Free. 996-8686.

Cub Koda and the Houserockers

Koda got his start as the lead singer and guitarist for the Ann Arbor-based Brownsville Station. He wrote their early 70's #1 hit single, "Smokin' in the Boys Room." Since striking out on his own, he has developed a reputation as a flamboyant guitarist and a compelling performer of a wide range of vintage barroom music, from country and rockabilly to early rock 'n' roll, New Orleans R&B, and blues. An avid record collector, Koda writes "The Vinyl Junkie" column in *Goldmine* magazine. His "10 Rules of Rock and Roll," which appear in *The Book of Rock Lists*, includes such nuggets of wisdom as "The best gig in the world is a packed bar on a Friday night" and "Don't believe everything written about you. (Especially avoid fat, cigar-chewing record execs who keep telling you you're a genius: these guys never pay up.)" He is appearing tonight with bluesman Hound Dog Taylor's old backup band, the Houserockers, with whom he has recorded two excellent LP's.

9:30 p.m., Rick's American Cafe, 611 Church. \$3. 996-2747.



Former Brownsville Station lead singer Cub Koda brings the Houserockers to Rick's, Wed., Dec. 1.

FILMS

ACTION. "The Santa Claus Action" (Jon Bang Carlsen, 1975). Adventures of a Danish theater group during Christmas season. FREE. EQ, 8:30 p.m. **AAFC.** "Despair" (Rainer Werner Fassbinder, 1977). Dirk Bogarde. Russian refugee's misfortunes in Germany during 1930's.

FREE. **MLB** 3, 7:30 p.m. **CFT.** "The Wild One" (Laslo Benedek, 1953). Marlon Brando, Lee Marvin. Mich., 7 & 10:10 p.m. **"On the Waterfront"** (Elia Kazan, 1954). Marlon Brando, Karl Malden, Eva Marie Saint. Mich., 8:20 p.m. **CLC.** "Young Frankenstein" (Mel Brooks, 1975). Gene Wilder, Marty Feldman, Cloris Leachman, Peter Boyle. SA, Noon, 5, 7:30 & 9:30 p.m. **C2.** "That Obscure Object of Desire" (Luis Bunuel, 1977). Fernando Ray, Angela Molina. Spanish, subtitles. Lorch, 7 & 9 p.m. **HILL.** "Laura" (Otto Preminger, 1944). Dana Andrews, Gene Tierney. Hillel, 7 & 9 p.m.

2 THURSDAY

*Annual Holiday Bazaar: Newport School PTO

Poinsettias, books, handcrafted items. Also, a Children's Shopping Spree, where gifts for the family can be bought for \$2.50 or less.

10 a.m.-4 p.m., 7 p.m.-9 p.m., Newport School, 2775 Newport Road. Free.

*Drop-In Storytimes: Ann Arbor Public Library

See 7 Tuesday, 10:30-11 a.m.

*Noon Hour Film Series: U-M Women's Studies

"In the Best Interests of the Children" (Iris Films, 1977) interviews lesbian mothers, their lovers, and their children to explore parenting and child custody issues.

Noon-1 p.m., Angell Hall Auditorium C. Free. 763-2047.

*Music at Mid Day: Michigan Union

Arts Programs

U-M music students David Moulton, cello, and Heasook Rhee, piano, perform works by Debussy, Schumann, and Dvorak.

12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.

*Christmas Concerts: Briarwood Mall

First in a series of half-hour concerts to be held on most Thursdays, Fridays, and Saturdays through December 17 or 18. Today, the Lakeside Singers.

7 p.m., Briarwood Mall Grand Court. Free. 769-9610.

*Weekly Meeting: Women for Sobriety

Self-help organization and support group for women with drinking problems. All invited. Held every Thursday.

7-8:30 p.m., Room 1729, St. Joseph Mercy Hospital, 5103 East Huron River Drive. Free. 572-3512.

*Junior Sterling Chamber Players

(Washtenaw Council for the Arts)

Carol Leybourn Kenney directs her student ensembles in a program of harpsichord and piano chamber music, including some seasonal pieces. All invited.

7:30 p.m., Glacier Hills Retirement Center, 1200 Earhart. Free. 662-9287.

*Weekly Meeting: Toughlove

A self-help parent support group for parents troubled by their teenagers' behavior in school, in the family, with drugs and alcohol, or with the law. Meets every Thursday.

7:30 p.m., Ann Arbor "Y." Free. 996-5892.

*"Sacred Music of Venice":

U-M Early Music Ensemble

Ed Parmentier directs a full and varied program that includes polyphonal motets of Gabrieli and Willaert, canzonets of Gabrieli performed by the Baroque Chamber Orchestra, motets of Zarlino and Marenzio and a Magnificat setting by Rore performed by the Early Music Ensemble Chorus, and instrumental works by Rore and other performed by the Recorder Ensemble.

8 p.m., St. Thomas Catholic Church, 520 Elizabeth. Free. 763-4726.

"Equus": Canterbury Loft

Peter Schaffer's contemporary psychological drama about the relationship between a young boy who blinded a stable full of horses, and his psychiatrist. Structured like a classical tragedy, the play gradually discloses the psychiatrist's sense of his own life's emptiness as he unravels his patient's psychosis. Directed by Elise Bryant of Common Ground Theater, starring Lanney Steele and David Eichenbaum. Perry Perrault choreographs U-M Mimetrope members, who perform as the horses.

8 p.m., Canterbury Loft, 332 S. State. \$3. 665-0606.

"Bye, Bye, Birdie": UAC Soph Show

This popular early-60's musical is a rock 'n' roll spoof of the 50's, Elvis, teenagers, and Middle Americana. Songs include "Put on a Happy Face," "Kids," and "One Last Kiss." Produced

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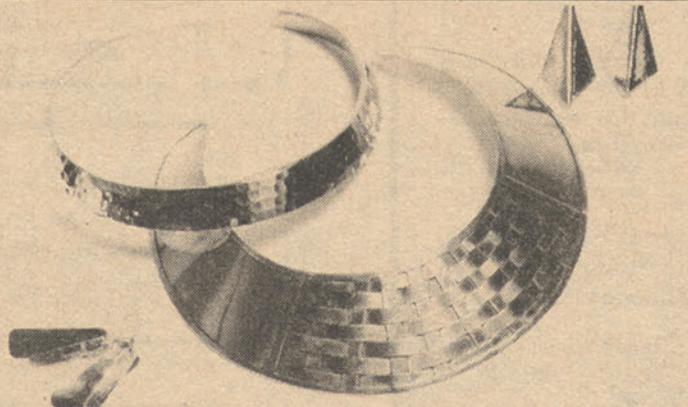
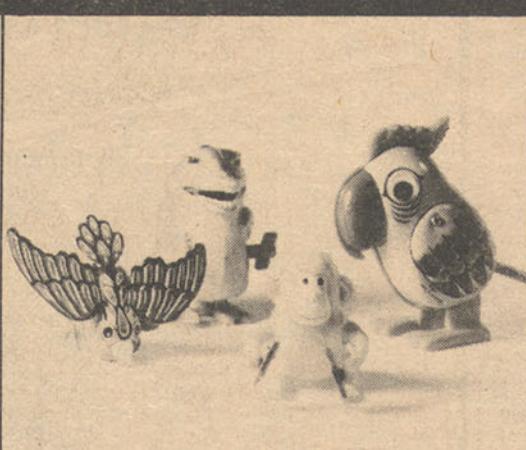
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8 p.m., Lydia Mendelssohn Theater. Tickets \$4.50-\$5 at the Michigan Union Ticket Office, Where House Records, and Hudson's. 763-1107.

★ General Meeting: Ann Arbor Ski Club

All present and prospective downhill and cross country skiers welcome. Also held December 16.

8 p.m., Schwaben Hall, 215 S. Ashley. Free. 761-3419.

★ Evening Coffee: Coterie-Newcomers Club of Ann Arbor

Features a cheesecake party. Coterie is open to all who have moved or returned to Ann Arbor within the past two years.

8 p.m., 641 Scio Church Rd. Free. If you would like to bring a cheesecake, call 662-1131.

One-Act Plays: W-5 Productions

The Ann Arbor premiere of Ann Arborite Anne M. Stoll's "Cataracts and Frontyard Madonnas," a drama composed in the manner of a fugue which explores roles and role reversals in the relationships between parent and child. The play was first performed at Grand Valley State's New Plays Festival in Grand Rapids, where it received enthusiastic reviews. Also, Edward Albee's "American Dream," an unusual and incisive comedy about middle America's attitudes toward aging and the aged. W-5 Productions is a recently formed local theater and production company dedicated to affordable and socially relevant theater.

8 p.m., Performance Network, 408 W. Washington. \$3 at the Michigan Theater and at the door. 663-0681.

"The Tempest": PTP University Players
See 1 Wednesday, 8 p.m.

"Butley": EMU Lab Theater
See 1 Wednesday, 8 p.m.

★ "Asia Through Film": U-M Project on East Asian Studies in Education

A weekly series of educational films on Asia. Tonight, "The Village of My An, 1881-1954," a 28-minute slide presentation by the U-M Center for Southeast Asian Studies which traces village life in Viet Nam up to the beginning of the Viet Nam War. Also, "The Ugly American" (George Englund, 1963), with Marlon Brando as an American ambassador to a Southeast Asian country.

9 p.m., Residential College Room 126, East Quad. Free. 764-5109.

FILMS

AAFC. "Grendel, Grendel, Grendel" (Alexander Stott, 1981). Peter Ustinov. Animated Australian version of the Beowulf legend. AH-A, 7 p.m. "The 17th International Tournee of Animation" (1960-1981). Animated Canadian short films. AH-A, 8:45 p.m. CFT. "Last Tango in Paris" (Bernardo Bertolucci, 1972). Marlon Brando, Maria Schneider. Rated X. Mich., 4:30, 7 & 9:15 p.m. CG. "Othello" (Orson Welles, 1952). Orson Welles. Lorch, 7 p.m. "Touch of Evil" (Orson Welles, 1958). Janet Leigh, Charlton Heston, Marlene Dietrich. Lorch, 8:40 p.m. CLC. "American Gigolo" (Paul Schrader, 1980). Richard Gere, Lauren Hutton. SA, 5, 7:30 & 9:30 p.m. MED. "Monika" (Ingmar Bergman, 1952). Harriet Anderson. Swedish, subtitles. Nat. Sci., 7 p.m. "Smiles of a Summer Night" (Ingmar Bergman, 1956). Swedish, subtitles. Nat. Sci., 8:30 p.m.

3 FRIDAY

★ First Friday Forum: Ann Arbor Chamber of Commerce

An opportunity for all involved in new businesses to share management information with each other. Program to be announced. Refreshments.

7:45-9:30 a.m., Chamber of Commerce, 207 E. Washington. Free. 665-4433.

★ 3rd Annual Non-Traditional Career Day for Women: Women's Resource Task Force

A chance for women considering non-traditional careers to meet with women currently employed in non-traditional fields. Featured speaker is newly-elected state senator Lana Pollack. Also, film and free lunch.

9:30 a.m.-4 p.m., Artists' Gallery Dining Room, Washtenaw Community College Student Center Bldg., 4800 Huron River Drive. Free. To register, call 973-3493.

★ Annual Christmas Sale: Kiwanis Club of Ann Arbor

Christmas decorations, toys and games, books, records, winter sporting goods, and furniture. Unusual items include aquariums, deep-sea fishing lures, an exercise bicycle, ceramic-making equipment, caning twine, a power shredder, a bumper pool table, and a piano and organ. All items on sale are used. To benefit the club's numerous community projects.

1-8 p.m., Kiwanis Activities Center, Washington at First St. Free admission. 662-7886.



Christmas decorations are among the many items available at the annual Kiwanis Christmas Sale, Dec. 3-4.

★ "The Religious Imagination": U-M Departments of English and Sociology

Lecture by the widely syndicated newspaper columnist Andrew Greeley. A Catholic parish priest, Greeley also teaches sociology at the University of Arizona and serves as the senior study director at the University of Chicago's National Opinion Research Center. He has written more than eighty books on topics ranging from the sociology of religion to the femininity of God, including two best-selling novels, *The Cardinal Sins* and *Thy Brother's Wife*.

4 p.m., Rackham Amphitheater, 915 E. Washington. Free. 764-6368, 668-8784.

★ Christmas Concerts: Briarwood Mall

See 2 Thursday. Today, the Ann Arbor Flute Guild. 6:45 p.m.



Jim Loudon shows a film on the 1972 Apollo 17 moon landing as part of December's Astrofest program, Fri., Dec. 3.

Medieval Yuletide Feast: Matthaei Botanical Gardens Herb Study Group

An evening of Yuletide festivities in the tradition of a medieval English country manor house. Guests are greeted by the host and hostess of the evening and are announced, by the blast of a horn, as Lord and Lady to the assembly. After the ritual washing of hands in rosewater and serving of aperitifs and comfits, guests are ushered into the candle-lit, gaily decorated Great Hall for dinner. The meal includes whole roast suckling pig, golden glazed chicken, beet-root tart, leeks and mushrooms, herbed vegetables, rice cooked with fruit, breads, rich and exotic desserts, three different wines, and lots more. As each of the nine "removes," or courses, is served, guests are informed about the ingredients, preparations, and traditions of the food. Period musical entertainment by Clangat Musica, and singing of old

songs and carols. Proceeds to benefit the Botanical Gardens.

7:30 p.m., Matthaei Botanical Gardens Great Hall, 1800 N. Dixboro Rd. \$20 per person. 764-1168, 769-9414.

★ Moon and Spaceman: AstroFest Program 118

1982 is the year for lunar eclipses. We have three total ones, a thing that won't happen again for over half a millennium, and the two of those three visible from Ann Arbor are unusually colored by the debris exploded into the earth's upper atmosphere by the Mexican volcano El Chichón last April. I'll report, with spectacular photos, on July's longest total lunar eclipse of the century seen from here, plus the prospects for the one coming up late this month. Then we'll show a film on the last and most productive Apollo landing mission on the Moon, which was Apollo 17, ten years ago this month. Finally comes Spaceman, your chance to ask me anything at all about astronomy or space, with only one ground rule: *there is no such thing as a dumb question*.

—Jim Loudon

7:30 p.m., Modern Languages Bldg., Aud. 3. Free. 994-3966.

U-M Ice Hockey vs. Western Michigan

7:30 p.m., Yost Arena. \$3-\$4. 764-0247.

★ Monthly Meeting: Explorer Post #4

All youth ages 15-20 interested in "high adventure outings" are welcome.

7:30 p.m., First Methodist Church, E. Huron at S. State. Free. 662-5650.

"Just Us, In the Round": U-M Dance Department

Concert of eight dance works by U-M graduating seniors Therese Barnes, Caron Wiesner, and Frances Zappella. Each composer collaborates with U-M musicians and composers in at least one of their works.

8 p.m., Dance Bldg., Studio A, 1310 N. University Court. Donation requested. 763-5460.

★ Oneg Shabbat: Jewish Cultural School of Ann Arbor

Harold Gales, former president of Detroit's Jewish Family Institute, discusses "Jewish Secular Movements—Past and Present." Coffee and tea provided.

8 p.m., 1808 Hermitage (off Ferdinand at Brooklyn). Free. 662-3441.

"A Birthday Celebration for Sippie Wallace": Szopinski Productions

Sippie Wallace, who turned 84 in November, is Detroit's premier blues shouter. Her career spans sixty years, and she continues to tour and write new material. She is backed by the expert Chicago Jazz Band, led by U-M music professor Jim Dauphiny. Also joining her tonight are Bonnie Raitt and Dr. John. Raitt, whose encouragement and support was instrumental in reviving Wallace's career in the early 70's, currently performs with a rock band but tonight makes a rare acoustic appearance. A superb blues interpreter and songwriter, she is one of Sippie Wallace's musical heirs. Dr. John, as singer, songwriter, and pianist, is one of the masters of New Orleans rhythm and blues, the traditional melting pot of American popular music. Hosted by WUOM's Hazen Schumacher, with additional surprise guests, this concert offers an extraordinary assemblage of talent and achievement. This show, along with a second concert on December 4 in Detroit's Grand Circus Theater, is the brainchild of Ann Arborite Vicki Szopinski. Through hard work and sheer persistence, she has managed not only to reunite Wallace and the Chicago Jazz Band for the first time since the release of the album "Sippie" last November, but also to coax Bonnie Raitt out of the recording studio, where she is currently in the midst of recording her follow-up to "Green Light" for Warner Brothers.

8 p.m., Michigan Theater. Tickets \$8.50-\$11.50 at the Michigan Theater Box Office, School kids, PJ's Used Records, Where House Records, and Hudson's. 668-8480, 662-6289.

"Butley": EMU Lab Theater

See 1 Wednesday. 8 p.m.

"The Tempest": PTP University Players

See 1 Wednesday. 8 p.m.

"Bye, Bye, Birdie": UAC Soph Show

See 2 Thursday. 8 p.m.

"Equus": Canterbury Loft

See 2 Thursday. 8 p.m.

One-Act Plays: W-5 Productions

See 2 Thursday. 8 p.m.

Folk Dancing: U-M Folk Dancing Club

Beginning instruction followed by request dancing.

8-9:30 p.m. (instruction), 9:30 p.m.-midnight

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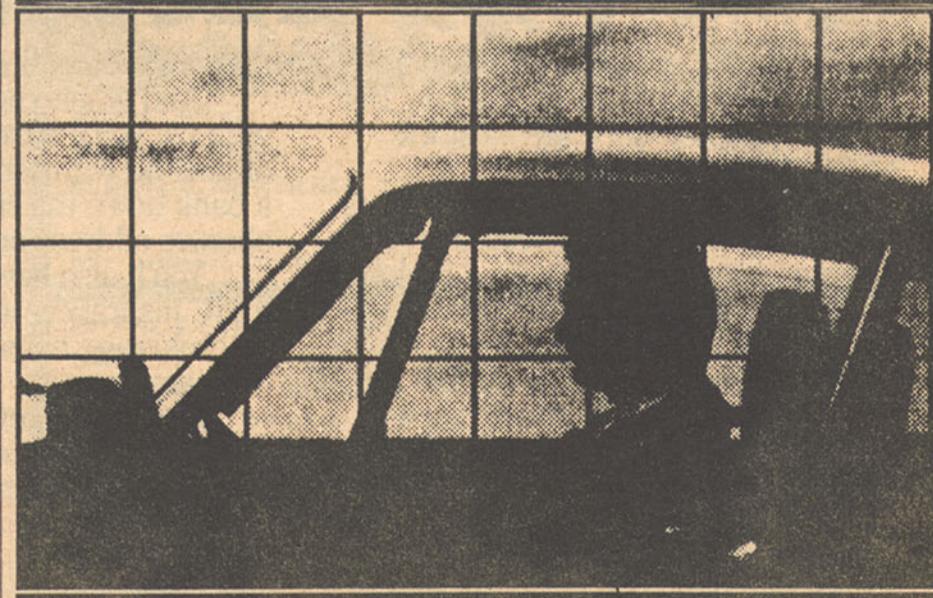
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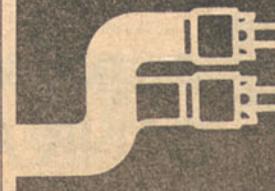
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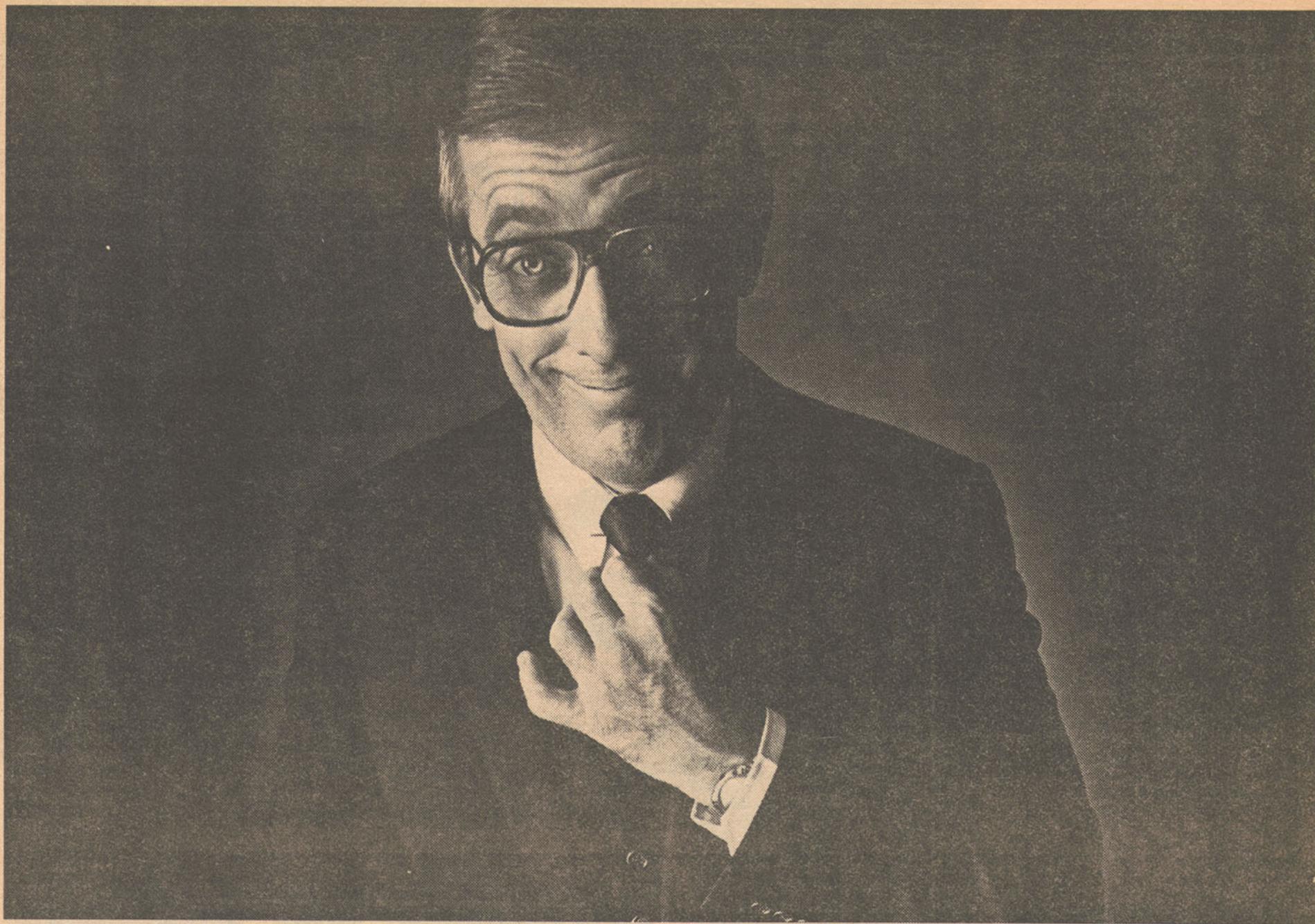


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(dancing), 3rd floor dance studio, 621 E. William (at State). \$1.50. 665-9427.

Handel's "Messiah": University Musical Society

An annual highlight of the Ann Arbor Christmas season, presented by members of the University Choral Union and the U-M Symphony. Soloists are soprano Sherry Zanot, contralto Lorna Myers, tenor Joseph Evans, and bass Arthur Thompson. Donald Bryant conducts.

8:30 p.m., Hill Auditorium. Tickets \$3-\$7.50 at Burton Tower and at the door. 665-3717.



Sippie Wallace appears with Jim Dapogny's Little Chicago Jazz Band, Bonnie Raitt, Dr. John, and surprise guests at the Michigan Theater, Fri., Dec. 3.

Rosalie Sorrels: The Ark

One of the finest and most credible interpreters of traditional songs, Sorrels has also written sardonic, memorable originals like "Always a Lady." An Ann Arbor favorite.

9 p.m., The Ark, 1421 Hill. \$5. 761-1451.

Lonnie Brooks

Brooks fuses the hot, steamy soul of the bayou with the raw, nervy blues of Chicago, his current base. He comes from Louisiana, and his first professional gig was playing guitar behind legendary Cajun blues superstar Clifton Chenier. His big break came some fifteen years later in 1976 with a featured segment on Alligator Records' critically acclaimed "Living Chicago Blues" series. This led to his landmark "Bayou Lightning" LP in 1979. The Washington Post calls him "the most exciting new talent in the blues."

9:30 p.m., Rick's American Cafe, 611 Church. \$3. 996-2747.

FILMS

AAFC. "Polyester" (John Waters, 1981). Tab Hunter explores Middle America. MLB 4; 7, 8:40 & 10:20 p.m. CG. "Man of Iron" (Andrzej Wajda, 1981). Chronicles the growth of Solidarity in Poland. Polish, subtitles. Lorch, 7 & 9:30 p.m. CLC. "Star Wars" (George Lucas, 1977). Mark Hamill, Carrie Fisher, Harrison Ford. SA, 7:30, 9:30 & midnight. C2. "Savages" (James Ivory, 1973). Satirical portrayal of savages brought to "civilization." AH-A, 7 p.m. "Experimental Films." Collection of avant-garde films. AH-A, 9 p.m. "Cars That Eat People" (Peter Weir, 1977). Isolated American town runs rampant. AH-A, 10 p.m. MED. "Dirty Harry" (Don Siegel, 1971). Clint Eastwood, in the first of the Inspector Callahan thrillers. Nat. Sci., 7 p.m. "The Eiger Sanction" (Clint Eastwood, 1975). Clint Eastwood. Nat. Sci., 9 p.m.

Scouts. Light lunch or dinner.

9 a.m.-6 p.m., Washtenaw County Farm Council Grounds, Saline-Ann Arbor Rd. Free.

* Kitchen 'n' Bazaar: Calvary United Presbyterian Church

Handmade ornaments, church cookbooks, cross-stitch kits, picture frames, and much more. Also, a 15" ceramic Christmas tree, quilted picture with hoop, and black jade jewelry piece will be raffled off. Tickets can be purchased by calling Elynn at 434-1340 or Norma at 971-4852.

9 a.m.-4 p.m., Calvary Church, 2727 Fernwood (two blocks north of Packard, corner of Norwood and Fernwood). Free.

* "Dutch Treat": Ann Arbor Christian Reformed Church

Features Dutch baked specialties, such as olieboellen ("fat ball" donuts), basket (almond pastry), and Dutch apple pies. Also, handicraft items, the Dutch cookbook "Eet Smakelijk," and a new microwave cookbook.

9 a.m.-noon, Ann Arbor Christian Reformed Church, 1717 Broadway. Free. 971-6406.

* 13th Annual Ski Swap: U-M Ski Team

All ski-related equipment, mostly downhill but some cross country. Used items and some inventory from local ski shops. All priced low. Sellers can bring in items for sale December 3, 4-10 p.m. U-M Ski Team takes a commission on all sales.

9 a.m.-9 p.m., U-M Coliseum, corner of Hill & S. Fifth Ave. Free admission.

* Annual Christmas Sale: Kiwanis Club of Ann Arbor

See 3 Friday. 9 a.m.-noon.

* Annual Bazaar: St. Andrew's Episcopal Church Women

Hand-sewn items, including stuffed animals, church jewelry, books, Christmas cards, flower arrangements, and baked goods. Noon luncheon, bagpipe and handbell performances. Babysitting available.

9:30 a.m.-2:30 p.m., St. Andrew's Parish House, 306 N. Division. Free.



Rosalie Sorrels is at The Ark, Fri.-Sat., Dec. 3-4.

"Health Hazards in the Arts and Crafts":

U-M Artists and Craftsmen Guild

(Washtenaw Council for the Arts)

Seminar and workshop designed to provide practical information on how to recognize and remedy potential health hazards in the workplace. Speakers are University of Illinois occupational safety consultant Gail Barazani and U-M environmental and industrial health professor Lawrence Whitehead. After opening talks, participants will break up into groups to discuss individual health risks within their media. Groups meet in the appropriate Art School studio.

9:30 a.m.-1:30 p.m., Art & Architecture Bldg., Bonisteel Blvd., North Campus. \$5 (\$4 by November 30) includes resource materials, coffee, and snack. 763-4430.

* Monthly Meeting: Women's International League for Peace and Freedom

Program includes assessment of November election results and planning strategy for work on the federal budget.

9:30 a.m., 1209 Roosevelt, Ypsilanti. Free. For information or if you need a ride, call 483-0058 (even. & weekends).

* Monthly Meeting: DES Action

An information and support group for the children of the millions of women who took DES to prevent miscarriage. DES children often have reproductive-tract problems requiring special medical attention.

10 a.m. Free. For location and more information, call 662-5KIS.

4 SATURDAY

* Recycle Ann Arbor

Collection date for the area bounded by Main, Stadium, and Liberty. To use this free service, area residents should place recyclables on the curb in front of their houses by 8 a.m. For further information, call 665-6398.

* Washtenaw Ski Touring Club

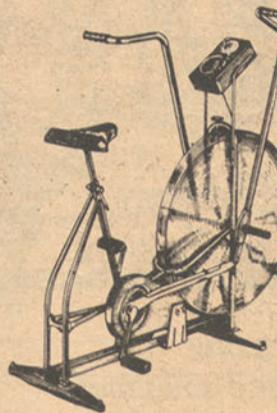
Hike or ski, depending on the snow. Also held December 11 and 18. Followed today only at 2 p.m. by a ski waxing party and potluck.

9 a.m. Meet at the AAA parking lot, 1200 S. Main. Free. Sign up at the December 1 club meeting, or call 662-5KIS.

* Christmas Festival of the Arts

About a hundred area artists & craftsmen offer a variety of handcrafted gifts, Christmas ornaments, and Christmas decorations. Cider, donuts, and soft German pretzels provided by area Girl

NOW YOU CAN STAY IN TO WORK OUT



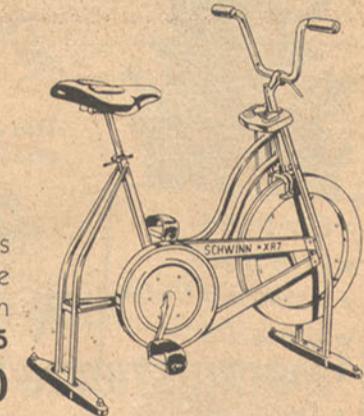
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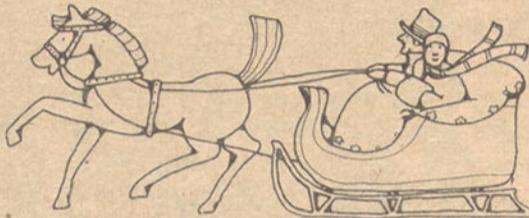


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tion write P.O. Box 2692, Ann Arbor 48106, or call 996-8285, 429-9145.

★ Monthly Lobby Sale: Friends of Matthaei Botanical Gardens

Includes plants, stationery, books, and related garden items.

10 a.m.-4:30 p.m., Botanical Gardens, 1800 N. Dixboro Rd. Free. 764-1168.

★ Cookie and Candy Sale: Order of Eastern Star; Ann Arbor Chapter 122

Variety of different cookies, candies and decorative containers.

10 a.m.-3 p.m., Ann Arbor Masonic Temple, 2875 W. Liberty. Free.

★ "Chocolate Covered Caramels": Kitchen Port

Judy Weinblatt of Minerva Street Chocolates demonstrates how she makes and dips her chocolate candies.

11 a.m.-noon, Kitchen Port, Kerrytown. Free. 665-9188.

★ "The Christmas Star": U-M Exhibit Museum Planetarium

Audiovisual journey back through time to look at the sky as it must have appeared to the Wise Men, along with speculation about the possible astronomical explanations of the Star that heralded the coming of a new age. Every Saturday and Sunday through January 2, with special shows December 27-31.

11:30 a.m. (Sat.), 2, 3 & 4 p.m. (Sat-Sun.), Exhibit Museum, Geddes at N. University. \$1 (children under 5 not admitted). 764-0478.

★ "The Holiday Collaborative: A Bazaar of Inspiring Ideas for Holiday Entertaining and Decorating": Greenhills School

Area designers, florists, merchants, and antique dealers present displays of unusual holiday decorative ideas for the home, table settings, trees, and apparel. Complimentary festive food by area caterers, exotic coffees and teas, and wassail. Demonstration of how to prepare selected dishes. Also, silent auction of decorations crafted by Greenhills parents. Collections of cookie recipes for sale. Proceeds to benefit the Greenhills School Scholarship Fund.

1-5 p.m., Greenhills School, 850 Greenhills Drive (off Earhart, south of Glacier Way). \$3.50. 769-4010 (M-F, 8 a.m.-4 p.m.).

★ Holiday Magic Workshop: Ann Arbor Art Association (Washtenaw Council for the Arts)

A chance for parents to do some holiday shopping while their children make a holiday gift. Children can weave a small wall hanging or bookmark, make a soft sculpture to hang on the tree, or make their own printed notes and wrapping paper. For children ages six and older. Refreshments.

1-4 p.m., Ann Arbor Art Association, 117 W. Liberty. \$6. Reservations recommended. 994-8004.

★ U-M Men's Basketball vs. Northern Michigan

2 p.m., Crisler Arena. \$5. 764-0247.

★ "The Nutcracker": Ypsilanti Area Dancers (Washtenaw Council for the Arts)

The Ypsilanti Area Dancers' 14th annual production of this beloved Christmas ballet features two guest artists from the National Ballet of Canada, Cynthia Lucas and Ypsilanti native Anthony Randazzo. Directed by Marjorie Randazzo. Co-sponsored by the Salvation Army.

3 & 7:30 p.m., Ypsilanti High School Auditorium, 2095 Packard, Ypsilanti. \$4 (children, \$2). For ticket information, call 482-4700.

★ Christmas Potluck: Ann Arbor Bicycle Touring Society

Bring a dish to pass. Paper cups, plates, and beer provided. "We promise no speeches, no meeting. Just eating and partying." All invited.

7 p.m.-midnight, First Unitarian Church, 1917 Washtenaw (at Berkshires). Free. 665-6208.

★ Winter Concert: U-M Residential College Singers

A variety of music from 15th-century Italian madrigals to 20th-century choral works.

8 p.m., Residential College Auditorium, East Quad. Free. 763-0176.

★ Sunday Funnies: UAC

A rousing revue of comedy sketches and humorous music by Ann Arbor's own comedy troupe, now in its third year. The Sunday Funnies blend satire, slapstick, absurdist humor, and vaudeville.

8 p.m., Michigan Theater. \$3 in advance at the Michigan Union and the Michigan Theater; \$3.50 at the door. 763-1107.

★ David Eges: Eclipse Jazz (Washtenaw Council for the Arts)

Eges is a major reason for the recent popular-

ity of the cello as a jazz instrument. Other cellists such as Abdul Wadud and Peter Warren have gained equal prominence, but only Eges has recorded as a group leader. After studying classical composition and cello under Benar Heifetz at the Manhattan School of Music, Eges switched to jazz and joined Gunter Hampel's group in 1972. He formed his own group in 1975 and has made two heralded recordings, "The Arrow" and "Crossroads." Tonight he performs with his sidemen on "Crossroads," reedman William Byard Lancaster and drummer Sunny Murray.

8 p.m., U-Club, Michigan Union. Tickets \$3.50 at the Union Ticket Office, PJ's Used Records, Schoolkids, Where House Records, and Hudson's. 763-6922.



The Sunday Funnies present a comedy revue at the Michigan Theater, Sat., Dec. 4.

★ U-M Contemporary Directions Ensemble

Carl St. Clair conducts a program of works by Edwin London, a contemporary American composer known for his eclectic combinations of jazz, theater, and literature woven into lively musical textures. A former student of Luigi Dallapiccola, Gunther Schuller, and Darius Milhaud, London is currently chairman of the composition department at Cleveland State University. The program features one of London's most famous pieces, "Poobells," a setting of Poe's "The Bells" for two singers, narrator, and seventeen percussionists. Also, "Moon Sound Zone," a pleasantly evocative piece for string quartet, triangle, and voices; "Overture to the Imaginary Invalid," an early piece written for the theater; and "Portraits of Three Ladies," a multi-media extravaganza which evokes the spirit of the 60's. Preceded at 7 p.m. by a lecture by London on his work (Rackham West Conference Room).

8 p.m., Rackham Auditorium, 915 E. Washington. Free. 763-4726.

★ Bye, Bye, Birdie!: UAC Soph Show

See 2 Thursday. 8 p.m.

One-Act Plays: W-5 Productions

See 2 Thursday. 8 p.m.

★ Just Us, In the Round!: U-M Dance Department

See 3 Friday. 8 p.m.



UAC's Soph Show is "Bye, Bye, Birdie!", Dec. 2-4.

★ Equus: Canterbury Loft

See 2 Thursday. 8 p.m.

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See 1 Wednesday. 8 p.m.

Handel's "Messiah": University Musical Society

See 5 Friday. 8:30 p.m.

Rosalie Sorrels: The Ark

See 3 Friday. 9 p.m.

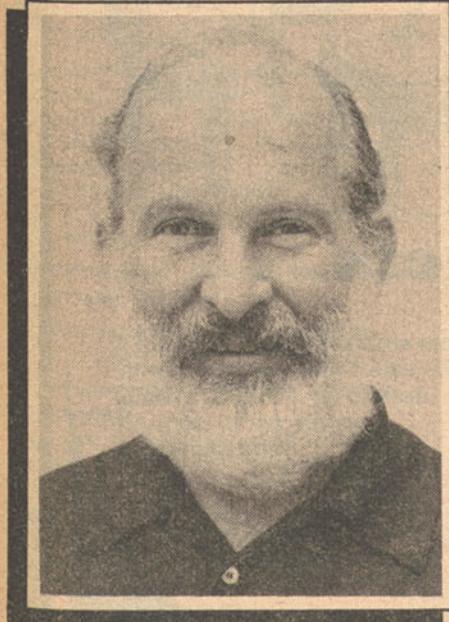
Lonnie Brooks

See 3 Friday. 9:30 p.m.

FILMS

ACTION. "From Russia With Love" (Terence

Young, 1963). Sean Connery, 007 strikes again. MLB 3; 7 p.m. "Diamonds Are Forever" (Guy Hamilton, 1971). Sean Connery, Jill St. John. MLB 3, 9:20 p.m. AAFC. "Shoot the Moon" (Alan Parker, 1982). Diane Keaton, Albert Finney. MLB 4, 7 & 9:15 p.m. CG. "Man of Iron" (Andrzej Wajda, 1981). Chronicles growth of Solidarity in Poland. Polish, subtitles. Lorch, 7 & 9:30 p.m. CLC. "Star Wars" (George Lucas, 1977). Mark Hamill, Harrison Ford, Carrie Fisher. SA, 7:30, 9:30 & Midnight. C2. "Diner" (Barry Levinson, 1982). Five friends gather in their favorite hangout to examine life. AH-A, 7 & 9 p.m. GAR. "The Harder They Come" (Perry Henzel, 1973). Jimmy Cliff. Reggae soundtrack. Rm. 100 HH, 7 p.m. "Saint Jack" (Peter Bogdanovich, 1979). Ben Gazzara. Rm. 100 HH, 9:45 p.m. MED. "Three Stooges Shorts". Continuous showings of Larry, Moe, and Curly at their classic best. Nat. Sci., 7 p.m.



The U-M Contemporary Directions Ensemble performs works by contemporary American composer Edwin London, Sat., Dec. 4.

5 SUNDAY

* Monthly Lobby Sale: Friends of Matthaei Botanical Gardens

See 4 Saturday, 10 a.m.-4:30 p.m.

* Christmas Bazaar and Children's Festival: Rudolf Steiner School

Features unique Waldorf toys handmade by parents and friends of the school according to Rudolf Steiner's educational toymaking principles. Also, minstrels and singers, puppet shows, candle dipping, and a magic show. Sale of children's books, plants, baked goods, and gift items affordable for children in the Children's Corner. Raffle prizes include a ski weekend, a \$100 shopping spree, and gift items.

11 a.m.-5 p.m., 10200 Carpenter Rd. (south of Willis Exit on US-23). Free. 439-1110.

* Christmas Festival of the Arts

See 4 Saturday, Noon-6 p.m.

9th Annual Country Christmas: Cobblestone Farm Association

For this two-Sunday celebration the farmhouse is decorated with traditional greens and period arrangements of dried flowers and fruit, with an old-fashioned Christmas tree decorated with homemade ornaments typical of the 19th century. Also, a display of antique dolls and toys. Handmade gift items and Christmas decorations are for sale at the Country Christmas Gift Shop. Live performances of traditional Christmas music by local groups to be announced. Farmhouse tours conducted by members of the Cobblestone Farm Association and the Jaycee Auxiliary. To donate handmade gift or decorative items to the Country Christmas Gift Shop, call Barbara Mecouch at 971-7614.

Noon-4 p.m., Cobblestone Farm, 2781 Packard at Buhr Park. Parking available in Buhr Park and in the lot of the Seventh Day Adventist Church directly across the street. \$1 (children ages 5-17 and seniors, 50¢; under 5, free). 662-1671, 971-7614.

"The Holiday Collaborative: A Bazaar of Inspiring Ideas for Holiday Entertaining and Decorating": Greenhills School

See 4 Saturday, 1-5 p.m.

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★ Open House and Bake Sale: Daycroft Montessori School

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1 p.m.-5 p.m., 2794 Packard (across from Cobblestone Farm). Free.

★ Jazz Workshop: Eclipse Jazz

Presented by jazz cellist David Eyges, who performed at the Michigan Union last night (see listing).

2 p.m., William Monroe Trotter House, 1443 Washtenaw. Free. 763-5924.

“The Tempest”: PTP University Players

See 1 Wednesday. 2 & 8 p.m.

Annual Patron Party: Common Ground Theater Ensemble (Washtenaw Council for the Arts)

Music, dancing, and refreshments. All invited. 2-5 p.m., “Casa de Colores,” 218 N. Division. Free. 662-8872.

“The Christmas Star”: U-M Exhibit Museum Planetarium

See 4 Saturday. 2, 3 & 4 p.m.

★ Monthly Meeting: Genealogy Society of Washtenaw County

Genealogy Society founders Ralph and Lydia Munck show slides of their research in Scotland and England. Preceded at 1 p.m. by a class on genealogical research techniques.

2:30 p.m., Washtenaw Community College. Free. 663-3761.

Handel’s “Messiah”: University Musical Society

See 3 Friday. 2:30 p.m.

“The Nutcracker”: Ypsilanti Area Dancers

See 4 Saturday. 3 p.m.

“An Afternoon of Bach for Brass”: Galliard Brass Ensemble

This Ann Arbor-based quintet opens its fourteenth concert season with a program of several of J.S. Bach’s most popular works, including The Prelude and Fugue in E minor, Music from “The Art of the Fugue,” and the Toccata and Fugue in D minor. Zion Lutheran Church’s organist and choirmaster Donald Williams joins Galliard as guest organist at this concert.

4 p.m., Zion Lutheran Church, 1501 W. Library. \$3 (students, \$2). 995-5688.



The Galliard Brass Ensemble performs popular works by J.S. Bach, Sun., Dec. 5.

★ “Luther”: St. Paul’s Lutheran Church/U-M and EMU Lutheran Student Chapel/Prince of Peace Lutheran Church-Farmington Hills

A fully costumed, two-hour dramatic presentation of Martin Luther’s wit, learning, and moral eloquence performed by Hannibal Frederick, the 26-year-old pastor of Bethany Lutheran Church of St. Louis, Missouri. Frederick’s script is drawn from Luther’s unedited writings, which often sparkle with earthy expressions in the bluntest vernacular. The presentation of Luther is patterned on Hal Holbrook’s “Mark Twain.” In fact, Frederick, a devotee of Twain since high school, has also done a one-man Twain show. 1983 is the 500th anniversary of Luther’s birth.

4 p.m., Concordia Lutheran College Chapel, 4090 Geddes. Free. 973-1963.

★ Weekly Potluck: Grassroots Co-operative and Eco-Village

A chance to learn about this recently established co-operative for creative, independent individuals. Grassroots is located in what used to be a controversial psychiatric home for adolescents, Dr. Arnold Kembly’s University Center. The building on this 10-acre site contains 85 rooms, including 40 bedrooms. Organizers aim to establish a self-sufficient community which provides its own shelter, food, energy, and communications system and participates in local barter and trade networks. The co-operative is looking for additional live-in, working members and for groups or individuals interested in working with this venture. The pot-

luck is held every Sunday except December 26. Bring a dish to pass.

5 p.m., Grassroots Co-operative and Eco-Village, 1700 Broadway. Free. 761-2142.



Lutheran minister Hannibal Frederick of St. Louis is “Luther,” Sun., Dec. 5.

“An Evening with Louis Nagel”: Hebrew Day School of Ann Arbor

Pianist Louis Nagel, one of the stars of the U-M music faculty, performs Beethoven’s Moonlight Sonata, Haye’s Allegro Brilliant, and Liszt’s Sonata in B minor. Nagel’s eleven-year-old daughter, Sonya, accompanies her father on violin in the performance of Allegro Brilliant. Followed by dessert and discussion with Nagel. Proceeds to benefit the Hebrew Day School.

7:30 p.m., Beth Israel social hall, 2000 Washtenaw. \$8. For ticket information, call the Day School at 668-6770 (M-F, 9 a.m.-3 p.m.) or Liz Fried at 971-4017.

★ Monthly Meeting: Artworlds Photographic Society

Discussion/slide show on aerial photography. Topics include such practical matters as sharing flight costs. Bring slides and prints to show.

7:30 p.m., Artworlds, 213½ S. Main. Free. 994-8400.

★ Monthly Meeting: Citizens’ Association for Area Planning

Topics on the agenda include 1983 city planning issues, the Downtown Development Authority, and the park millage proposal. CAAP meets about once a month to consider current planning issues that have general implications for Ann Arbor and its citizens. All invited.

7:30 p.m., Ecology Center, 417 Detroit St. Free. 665-7632.

“Equus”: Canterbury Loft

See 2 Thursday. 8 p.m.

Marshall Crenshaw: Prism Productions

Crenshaw is the hottest new American singer/songwriter to emerge onto the rock ‘n’ roll scene in some time. A Detroit native, he spent two years playing John Lennon in the West Coast touring production of “Beatlemania” before moving to New York. There rockabilly star Robert Gordon discovered him and recorded several of his songs. His first LP on Warner Brothers features eleven tight, light, and witty songs that possess a decidedly contemporary edge while renewing a songwriting tradition that goes back to Buddy Holly and the early Beatles. The single from it, “Someday, Someway,” has become a big hit.

9:30 p.m., Second Chance, 516 E. Liberty. Tickets \$8.50 in advance (\$9.50 at the door) at Schoolkids, P.J.’s Used Records, Where House Records, and Hudson’s. 994-5350.



Marshall Crenshaw performs “Someday, Someway” and other hits at Second Chance, Sun., Dec. 5.

FILMS

CG. “The Seventh Seal” (Ingmar Bergman, 1956). Max von Sydow. Swedish, subtitles. Lorch,

7 & 9 p.m. CLC. “Star Wars” (George Lucas, 1977). Mark Hamill, Harrison Ford, Alec Guinness. SA, 2 p.m. matinee. C2. “Traffic” (Jacques Tati, 1973). Slapstick French comedy. French, subtitles. AH-A, 7 p.m. “Alexander” (Yves Robert, 1967). Man breaks out of conventional village mold, threatening neighbors. French, subtitles. AH-A, 8:40 p.m. HILL. “Love Bug” (Disney Studios). Dean Jones, and, of course, Herbie. Hillel, 1 & 3:30 p.m. “Zorba the Greek” (Michael Cacoyannis, 1964). Alan Bates, Anthony Quinn. Hillel, 7 & 9:30 p.m.

6 MONDAY

★ “Co-operatives for a New Society”: U-M Renaissance Universal

Lecture by guest swami, Acharya Bhavamukunda of Norway. “Acharya” means a teacher of yoga.

7-9 p.m., Michigan Union Welker Room. Free. 971-6882.

Works in Progress: Performance Network

Last in the fall series of weekly staged readings of new plays by Ann Arbor playwrights. The audience is invited to participate in a critical discussion with authors, directors, and actors following the performance. Tonight poet/playwright Newt Barenose’s “Jason,” the winner of the Prideman competition in Boston. Several of Barenose’s plays have been staged in New York’s Crosses Theater.

7 p.m., Performance Network, 408 W. Washington. \$2. 663-0681.



The Ann Arbor Recorder Society holds its monthly meeting, Mon., Dec. 6.

“History of Color in Film”: Ann Arbor Silent Film Society

Art Stephan presents a program that traces the history of color films from hand-painted and hand-stenciled color to modern technicolor. Included is the hand-painted “The Great Train Robbery” (1903) and the hand-tinted “The Light of Faith” (1922), starring Lon Chaney, Sr.

7:30-10 p.m., Weber’s Inn. \$2 (members, \$1). Membership is \$6 a year. 761-8286.

★ “The Media’s Treatment of the Middle East”: Hillel Foundation

Talk by Ann Arbor News special writer Joshua Peck.

8 p.m., Markley Dorm Concourse Lounge, 1503 Washington Hts. Free. 663-3336.

★ Guild House Poetry Series

Alexander Blain, Corky Bunch, and Polly Castor read from their poetry.

8 p.m., 802 Monroe. Free. 662-5189.

U-M Men’s Basketball vs. Kansas

8 p.m., Crisler Arena. \$5. 764-0247.

★ Ann Arbor Recorder Society Monthly Meeting (Washtenaw Council for the Arts)

Beginning to advanced players of the recorder and other early instruments invited.

8 p.m., Forsythe School Band Room, 1655 Newport. Free. 662-8374.

Improvisation Workshop: Eclipse Jazz (Washtenaw Council for the Arts)

Led by David Swain, leader of the II-V-I Orchestra and a saxophone player with the Urbans. All invited.

8-9:30 p.m., Trotter House, 1443 Washtenaw. \$2. 763-5924.

Swingin’ A’s Square Dance Club Workshop

Dancers at Mainstream level or higher welcome.

8-10 p.m., Forsythe School, 1655 Newport. \$3 per couple. 663-3172, 662-6673.

★ Weekly Meeting: Stilyagi Air Corps

Stilyagi Air Corps is the U-M Science Fiction Club. Weekly meetings are to discuss science fiction, plan parties, and plan the annual convention in January. All invited.

8:15 p.m., Michigan Union conference rooms (basement). Free. 665-0420 (after 6 p.m.).

Skating Party: U-M Delta Sigma Theta Sorority-Nu Chapter

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Roller skating party. Includes skating contests with prizes. Proceeds to benefit the sorority's medical fund, which is used to help local needy individuals pay medical bills.

9-11 p.m., Ann Arbor Skate Company (formerly World of Wheels), 2275 Platt Rd. \$2. Skate rentals, \$1. 764-1973.

FILMS

No films.

7 TUESDAY

★ Morning Coffee: Michigan Association for Children and Adults with Learning Disabilities

Elizabeth Marsh talks about her own experiences as a learning-disabled adult. A chance to meet parents and professionals offering support and information about learning disabilities.

9:30 a.m., 1921 Hampton Court (off Dartmoor, from W. Liberty, south of Maple). Free. 662-7231.

★ "The Concept of Virginity in the 20th Century": U-M Committee for Gender Research

Lecture by University of Urbino (Italy) historian Paolo di Cori.

4 p.m., Rackham West Conference Room, 915 E. Washington. Free. 764-0373.

★ "Tantric Yoga": U-M Ananda Marga

Lecture by guest swami, Acharya Bhavamukunda of Norway. Ananda Marga, which means "path of bliss," is a U-M student organization devoted to the study of yoga. "Acharya" is the traditional title for a yoga teacher.

6-7 & 7:30-8:30 p.m., Michigan Union Crown Foot Room. Free. 971-6882.

Folk Dancing Class: U-M Folk Dance Club

7-8:30 p.m. (beginners), 8:30-10 p.m. (intermediate Macedonian style), 3rd floor dance studio, 621 E. William (at State). \$1.50. For information, call Wendy Holden at 764-5555 (days).

★ Impact Dance Workshops: UAC

Jazz dance workshops conducted by U-M jazz dancers. Come in dance attire. All invited. Last workshop of the semester.

7-9 p.m., Michigan Union. Free. 763-1107.

"Is My Spouse (or Employee) in Trouble with Alcohol?": Mercywood Hospital Substance Abuse Discussion

Part of a continuing series of talks by Mercywood's psychiatric consultant for substance abuse; David Logan. Held every Tuesday.

7 p.m., St. Joseph's Mercy Hospital Education Center Exhibition Room, 5301 East Huron River Drive. Free. 996-1967.

★ Monthly Meeting: Miscarriage and Newborn Loss Support Group

Support group for those who have experienced a miscarriage, tubal pregnancy, stillbirth, or early death of an infant. This new organization has been formed by the Lamaze Childbirth Preparation Association of Ann Arbor.

7-9 p.m., 2530 S. Main. Free. 995-1995.

★ Drop-in Storytimes: Ann Arbor Public Library

Storytelling program for pre-schoolers ages 3 and up.

7-7:30 p.m., Ann Arbor Public Library, S. Fifth Ave. at E. William. Free. 994-2345.

★ Print and Slide Night: Ann Arbor Camera Club

Club members show their best prints and slides.

All invited.

7:30 p.m., Forsythe School, 1655 Newport.

Free. 971-6478, 663-3763.

★ Monthly Meeting: Amnesty International Adoption Group 61

This local group is charged by Amnesty International with the responsibility of working for the release of two political prisoners, one an Argentinian who has been released from prison on restricted liberty, and the other an imprisoned Soviet mathematician. All invited to help plan strategy on these projects. Orientation for new members at 7 p.m.

7:30 p.m., Michigan Union. Free. 994-5305.

★ Bi-weekly Meeting: Ann Arbor Lesbian/Gay Male Health Care Professional Group

Open to any lesbian or gay male in any health care-related profession. Meets alternate Tuesdays.

7:30 p.m., Guild House, 802 Monroe. Free. 763-4186.

★ Economic Conversion Study Group

This local group meets to study and discuss two types of economic conversion: shifts from one industry to another (as from military to non-military, or from dependence on the auto industry to a

diversified industrial base) and changes in the economic system to foster workplace democracy, social control of technology, community ownership, and related goals.

7:30 p.m., Wesley Foundation Pine Room, First United Methodist Church, 602 E. Huron. Free. For information, call Mary at 668-6898 (2-4 p.m.) or 662-7281 (eves.)

★ Monthly Meeting: U-M Science Research Club

Warner Lambert-Parke Davis chemical research director John Dice discusses "Discovery of New Drugs—Luck or Science?" and U-M School of Education mathematics professor Phillip Jones discusses "Anamorphoses (Distorted Optical Images)—Mathematics, Art, and Applications." Coffee and donuts. Open to club members, guests, and prospective members. Club membership is open to graduate students in physical, natural, social, and health sciences and to professionals in academia, industry, and area government laboratories.

7:30-10 p.m., Chrysler Adult Education Center, Bonisteel Blvd., North Campus. Free. (Annual membership dues are \$5.) 662-5167.

★ Weekly Practice and Rehearsal: Ann Arbor Sweet Adelines

All women welcome to join this championship barbershop harmony chorus. Refreshments. Meets every Tuesday.

7:30 p.m., Glacier Way United Methodist Church, 1001 Green. Free. 663-0064.

★ General Meeting: U-M Cross Country Ski Club

Informational meeting concerning the upcoming winter program of this club devoted to all aspects of cross-country skiing. The program includes a showing of the film, "Skiing Is Believing." Club membership is open to the general public as well as the U-M community. All invited.

7:30 p.m., Mason Hall. Free. 995-0361.

★ U-M Jazz Band

Conducted by noted jazz trumpeter Louis Smith.

8 p.m., Rackham Auditorium, 915 E. Washington. Free. 763-4726.

★ Concert of the Month:

Michigan Union Arts Programs

U-M piano student Edward Zilberkant performs works by Bach, Bartok, and others.

8 p.m., Michigan Union Pendleton Room. Free. 763-5900.

Ann Arbor Sword Club

Beginners as well as advanced fencers welcome. Meets every Tuesday and Thursday.

8-10 p.m., Eberwhite School, 800 Soule. \$10 a month. 996-4290.

Los Angeles Philharmonic: University Musical Society

Founded in 1919, this orchestra has risen during the last two decades to its present standing as one of America's "Big Six" symphonic ensembles. The program includes Schubert's Symphony No. 4 and Bruckner's Symphony No. 9. Conducted by Carlo Maria Giulini.

8:30 p.m., Hill Auditorium. Tickets \$6-\$16 at Burton Tower and at the door. 665-3717.

Tuesday Night Singles

Ballroom dancing with live music by Detroit-area ballroom bands. Preceded at 7:30 p.m. by dance lessons. Held every Tuesday except December 28.

8:30-11:30 p.m., American Legion Hall, 1035 S. Main. \$3.50 (members, \$2.75). 482-5478.

FILMS

CG. "Day for Night" (Francois Truffaut, 1973). Jacqueline Bisset, Jean-Pierre Leaud. Behind-the-scenes look at filmmaking on the Riviera. Lorch, 7 & 9:10 p.m.

8 WEDNESDAY

★ "Alzheimer's: A Neurologist's View": Alzheimer's Disease and Related Disorders Family Support Group

Lecture by local neurologist John Segall. Alzheimer's Disease is a form of senility.

10 a.m.-noon, 2301 Platt. Free. 662-6638.

★ "A Gingerbread House": Kitchen Port

Lenore Matoff shows how to bake and construct a gingerbread house.

Noon-1 p.m., Kitchen Port, Kerytown. Free. 665-9188.

★ "Some Observations about Health Development in Three African Socialist

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Countries: Ethiopia, Mozambique, and Tanzania": U-M Center for Afroamerican and African Studies Colloquium Series

Lecture by U-M Center for Research on Economic Development and CAAS research scientist Oscar Gish.

Noon, 246 Lorch. Free. 764-5513.

★ "Soviet Political Culture: Covert Participation in a Bureaucratic Environment": U-M Center for Russian and East European Studies

Brown Bag Lecture

See 1 Wednesday. Lecture by U-M political science doctoral student Wayne DiFrancesco. Noon.

★ "Economic Fortunes of Women and Children": U-M Committee for Gender Research Change & Response in American Families Seminars

Lecture/discussion by U-M political scientist Mary Corcoran.

3-5 p.m., Rackham Conference Room, 915 E. Washington. Free. 764-0373.

U-M Women's Basketball vs. Cleveland State

5 p.m., Crisler Arena. \$1. 763-2159.



The Roches harmonize after their own fashion at the Power Center, Wed., Dec. 8.

★ "How To Create Your Life the Way You Really Want It: An Introduction to Rebirthing"

Informal presentation and discussion with registered rebirther Bob Egri, who refers to rebirthing as "a powerful yet gentle approach to realizing and actualizing your natural ability to create your life the way you really want it."

7:30-9:30 p.m., 1402 Hill (at Olivia). Free. 665-6924.

★ "For Men Only: Work, Retirement, and Other Pleasures": Turner Geriatric Clinic

See 1 Wednesday. 7:30-9 p.m. Today's topic, "Heart Problems."

★ "Reversing the Aging Process and Stress Reduction through the Transcendental Meditation Program": Ann Arbor TM Center

Lecture on the medical benefits of Transcendental Meditation by U-M Hospitals physician Robert Schneider. Co-sponsored by the Ann Arbor Chapter of the American Association of Physicians Practicing the TM Program.

8 p.m., Michigan Union Anderson Room. Free. 996-8686.

★ Shakey Jake on "PM Magazine"

"PM Magazine" co-host Jeff Jena visited with Ann Arbor's most famous street character, blues minstrel "Shakey Jake" Woods, on November 12. What did Jena learn from Shakey Jake? Did he believe everything he heard? Find out on tonight's "PM Magazine," which begins at 7:30 p.m. on Channel 2. Jena's segment with the Blue Front Persuaders and jitterbug champions Vicki Honeyman and Jim Kruz at Joe's Star Lounge airs on December 16 at 7:30.

George Winston: The Ark

The second concert in The Ark's new chamber jazz series features pianist George Winston, a Californian with a growing reputation. He is often favorably compared to Keith Jarrett.

7:30 & 9:30 p.m., The Ark, 1421 Hill. Tickets \$6 at Schoolkids and at the door. 761-1451.

U-M Men's Basketball vs. Cleveland State

8 p.m., Crisler Arena. \$5. 764-0247.

"The Gondoliers": U-M Gilbert and Sullivan Society

Written at the height of Gilbert and Sullivan's popularity, "The Gondoliers" is known for its joyous, exhilarating music, its large ensemble dances, and the zany cleverness of its plot. Two humble gondoliers, their naive wives, some shady Spanish nobility, the Grand Inquisitor, and a chorus of crazy Venetians are caught up in a struggle for the throne of Barataria, a South Sea island kingdom. Directed by Julie Tanguay, with choreographer Tomas Chavez, music director Julia Collins, and conductor Eric Becher.

8 p.m., Lydia Mendelssohn Theater. Tickets \$5 (Wed.-Thurs. & Sat. matinee) & \$6 (Fri.-Sat.) by mail to Gilbert & Sullivan Society, Michigan League, Ann Arbor 48109. After December 6, tickets on sale at the League Ticket Office. 763-1085.

The Roches: U-M Office of Major Events

The music of these three New York City sisters is a playful, almost flippantly avant-garde adaptation of traditional methods: dramatic three-part harmonies, interlocking acoustic guitars, and wryly observant, delicately detailed lyrics. The overall effect is disarmingly illogical, a kind of punk refinement that defies all expectations and makes its own rules. Their recently-released third LP, "Keep on Doing," was produced by King Crimson's Robert Fripp, who also plays guitar and assorted "devices" on several tracks.

8 p.m., Power Center. Tickets \$8.50 at the Michigan Union Ticket Office, Where House Records, and Hudson's. 763-2071.

The Sound of Music": Ann Arbor Civic Theater (Washtenaw Council for the Arts)

Rodgers' and Hammerstein's romanticized musical about the von Trapp family singers is one of the most popular stage musicals of all time. Its many well-known songs include "Do Re Mi," "Favorite Things," and the exultant finale, "Climb Every Mountain." Directed by Glenn Crane, with music director Bill Murrel. Stars Rebecca Boeve, Charles Sutherland, Rich Roselle, Cathy Williamson, and Marilyn Kennedy. Director Crane is especially excited about the marvellous voices in the Nuns' Choir and the exceptional talent and charm of the young performers, ages 5½ to 17, who play the von Trapp family children. Nearly every child role is being shared by two actors.

8 p.m., Michigan Theater. Tickets \$5-\$8 on Wed.-Thurs. & \$6-\$9 on Fri.-Sat. (\$2 off all tickets for young people through grade 12, seniors, and groups of 20 or more) at the Civic Theater Box Office, 338 S. Main (M-F, 1-4 p.m.). 662-7282.

Current and Modern Consort

This local group is dedicated to bringing high-quality contemporary classical music to Michigan audiences. Its third season opens with a program featuring premieres of three new works: Arthur Durkee's "Jade," a piece for English horn and vibraphone; a solo marimba piece by Stuart Hinds; and an electronic tape piece by Iowa composer Michael Farley. Also, a music improvisation with visual art and dancing, woodwind quintets by Richard Campanelli and Iowa composer Richard Stratton, a flute and vibraphone piece by Curt Veeneman, and an electronic tape piece by the late composer Peter Todd Lewis. Regular consort performers are David Colson, percussion; Deborah Hinderer, English horn; Jill Felber, flute; the consort's woodwind quintet; and EMU conductor Whitney Prince.

8 p.m., Michigan Union Ballroom. \$4 (students with ID, \$3; seniors, \$2). 994-3180, 996-8320.



The Ann Arbor Civic Theater presents the popular musical, "The Sound of Music," Dec. 8-11.

★ Dog Training and Care Clinic: Humane Society of Huron Valley

Topics include your dog's personality, feeding, household behavior, housebreaking, crating, chewing, grooming, health care, and basic obedience. Questions welcomed.

8-9:30 p.m., 3100 Cherry Hill Rd. (off Plymouth, east of US-23). Free. 662-5545.



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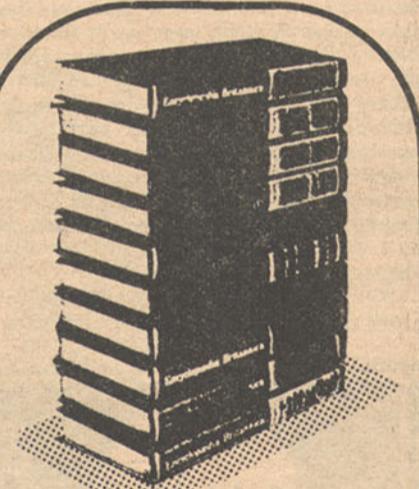
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★ University Campus Orchestra

Johan van der Merwe conducts this ensemble of non-music students in a program that includes Bruch's Fantasie, Saint-Saens's The Youth of Hercules, Stout's Michigan Memories, Strauss's Blue Danube Waltz, Tchaikovsky's Nutcracker Suite, and Wagner's Prelude to "Die Meistersinger."

8 p.m., Hill Auditorium. Free. 763-4726.

House Concert: Ann Arbor Council for Traditional Music and Dance (Washtenaw Council for the Arts)

Local fiddler and guitarist Marty Somberg performs Irish and traditional American music. 8:30 p.m., 1612 Broadway. Small donation. 769-1052.

FILMS

ACTION. "Last Grave at Dimbaza" (Nana Mahomo, 1974). Documentary examines effects of apartheid in South Africa. FREE. EQ, 8:30 p.m. **AAFC.** "The Lost Honor of Katharina Blum" (Volker Schlöndorff and Margarete von Trotta, 1975). Angela Winkler. Woman's life exposed and destroyed by media. FREE. MLB 3; 7:30 p.m. **"David"** (Peter Lilienthal, 1979). Story of a rabbi and his family during the Holocaust. Ann Arbor Premiere. FREE. MLB 3; 9:30 p.m. **CLC.** "Silent Movie" (Mel Brooks, 1976). Mel Brooks, Marty Feldman, Dom DeLuise. SA, Noon, 5, 7:30 & 9:30 p.m. C2. **"Trash"** (Paul Morrissey, 1980). Young couple fights to stay alive among New York's drug society. Rated X. Lorch, 7 p.m. **"Pound"** (Robert Downey, 1970). Allegorical tale of human-inhabited "dog" pounds. Rated X. Lorch, 9 p.m. **HILL.** "The Graduate" (Mike Nichols, 1967). Dustin Hoffman, Katharine Ross, Anne Bancroft. Hillel, 7 & 9 p.m.

9 THURSDAY

★ **"Oriental Holidays": International Neighbors**
Features traditional holiday costumes, music, and games of Japan, China, and Korea. Also, Christine Liu demonstrates preparation of holiday foods from China. Refreshments include Oriental foods and a variety of teas. International Neighbors is a 20-year-old group of local women organized to welcome women from other countries who are living in Ann Arbor temporarily. Nursery care provided. All area women welcome.

9:30 a.m., Zion Lutheran Church social hall, 1501 W. Liberty. Free. 769-0159.

*** 35th Annual Greens Market:** Ann Arbor Branch of the Woman's National Farm and Garden Association

Features freshly cut greens and decorated wreaths. Also, hand-knit items, grapevine wreaths, pine cone decorations, ornaments, thistle swags, rag dolls, homemade baked goods, and attic treasures. Raffle of a \$500 cash prize donated by Boersma Travel and jeweler Matthew Hoffmann. Luncheon served, 11:30 a.m.-12:30 p.m. Proceeds to benefit a variety of local charities.

10 a.m.-2 p.m., Women's City Club, 1830 Washtenaw. Free. 973-1492.

*** Drop-In Storytimes:** Ann Arbor Public Library
See 7 Tuesday, 10:30-11 a.m.

*** Noon Hour Film Series:** U-M Women's Studies

"South Africa Belongs to Us" (Chris Austin, Peter Chappell, Ruth Weiss, ICARUS, 1980) depicts the struggle of black women for dignity in the face of apartheid.

11 a.m.-1 p.m., Angell Hall Auditorium C. Free. 763-2047.

*** Music at Mid Day:**
Michigan Union Arts Programs

U-M School of Music graduate Clair Ross, harp, performs works by Grandjany, Salzedo, and Tournier.

12:10 p.m., Michigan Union Pendleton Room. Free. 763-5900.

*** "Shared Housing for Seniors":
Turner Geriatric Clinic**

Talk on "The Pros and Cons of Shared Housing," followed by a group discussion on how to select suitable housemates.

1-3 p.m., Exhibit Room, St. Joseph's Mercy Hospital Education Bldg. Free. 764-2556.

Holiday Craft Workshop: Washtenaw County Parks and Recreation Commission

Participants make several clever items for gift giving and holiday decorations. Bring scissors.

6:30-9:30 p.m., County Recreation Center, 4133 Washtenaw (entrance on Hogback). \$5 includes materials and instruction booklet. Reservation required by December 6. 973-2575.

★ Caroling, Cocoa, and Candlelight:
U-M Men's Glee Club

The Glee Club presents its own arrangements of several Christmas and Chanukah songs, and all are invited to join in the singing of other holiday favorites. Hot chocolate provided free by the State Street Area Association.

7 p.m., corner of S. State and N. University. Free. 764-4718.

★ Monthly Meeting:
Washtenaw Council for the Arts

A chance for interested local artists and arts groups to have some input into the Arts Council's activities. Tonight's program features a talk on how to use volunteers. Also, introduction of the newly-elected Board of Directors and a report of cooperative efforts with the Ann Arbor Chamber of Commerce. All invited. Hosted by the Ann Arbor Recreation Department.

7:30 p.m., Eberbach Cultural Arts Center. Free. 996-2777.



Young People's Theater presents a cast of adult and youth actors in "Scrooge," Dec. 9-12 & 15-23.

★ "Ethical Issues in Nursing Practice: How to Decide—A Case Study Approach": U-M Hospitals Education Services for Nursing

Talk by Sisters of Mercy Health Corporation program ethics director Jack Glaser, followed by a breakup into small groups to discuss a case study. All invited.

7:30 p.m., Room S6450, 6th floor, U-M Hospitals Main Hospital (5th floor entrance on E. Ann at Observatory). Free. 763-3270.

★ General Meeting: Sierra Club

Annual members' slide show of hikes, outings, and other adventures. All invited.

7:30 p.m., Ann Arbor Public Library. Free. 663-9661.

"Scrooge": Young People's Theater Productions (Washtenaw Council for the Arts)

David Hunsberger directs a cast of adult and youth actors in Jim Moran's adaptation of Dickens's "A Christmas Carol." Stars David Bernstein and John Platt. This production is geared to audiences of all ages.

8 p.m., Performance Network, 408 W. Washington. Tickets \$4 (students & seniors, \$3; group rates available) at the Michigan Theater and at the door. 996-3888.

Holiday Dessert Concert:
Ann Arbor Chamber Orchestra
(Washtenaw Council for the Arts)

A cabaret-style concert features table seating by candlelight, a selection of choice desserts from the Michigan League's kitchens, complimentary coffee and tea, and wine, sherry, and champagne available for purchase. The musical program, directed by Carl Daehler, features seasonal music, including Vaughn Williams' Fantasia on "Greensleeves"; "Winter" from Vivaldi's Four Seasons; the Introduction, March, and Shepherd's Dance from Menotti's "Amahl and the Night Visitors"; and selections from J.S. Bach's Christmas Oratorio.

Tickets are also now on sale for a three-concert package of performances at the Michigan Theater in celebration of the Chamber Orchestra's fifth anniversary. Guest soloists for these concerts are pianist Panayis Lyras on January 22, soprano Kathleen Battle on March 19, and guest conductor and violinist Alexander Schneider on April 16. The ticket package (\$12-\$24 for three concerts) includes coupons redeemable on the day of the concert at six local restaurants.

8 p.m., Michigan League Ballroom. Tickets \$12.50 (includes reserved seating, dessert, and coffee or tea) at the Michigan Theater Box Office or charged to major credit cards at 996-0066.

"The Gondollers": U-M Gilbert and Sullivan Society

See 8 Wednesday. 8 p.m.

"The Sound of Music":

Ann Arbor Civic Theater

See 8 Wednesday. 8 p.m.

★ University Philharmonia

Carl St. Clair conducts a program that includes Schubert's Unfinished Symphony No. 8, Rimsky-Korsakov's Russian Easter Overture, Ravel's Rhapsodie Espagnole, and the premiere of U-M composition student Gregory Youtz's Minor Heresies.

8 p.m., Hill Auditorium. Free. 763-4726.

"Choreographic Collage":

EMU Dance Department

A concert of original dance works by EMU student dancers and choreographers.

8 p.m., Roosevelt Auditorium, EMU campus. \$1 donation. 487-1211.

U-M Men's Gymnastics vs. U.S.S.R.

University Team

Eight students at Bourevestnik University, all of whom are members of the Russian National Team.

8 p.m., Crisler Arena. Tickets \$4 (students, \$2) at U-M Ticket Office (corner of S. State and Hoover), Hudson's, and Where House Records. 763-6870.

"Equus": Canterbury Loft

See 2 Thursday. 8 p.m.

★ "Candide ou l'optimisme dans l'age nucleaire": U-M Residential College

Dramatic adaptation and modernization of Voltaire's satiric novel about the naively optimistic Candide. Directed by Patrick Lobert and written and performed (in French) by students in Lobert's French theater class. The drama presents nuclear warfare as a modern analogue to the 18th century's faith-shattering Lisbon earthquake.

8:30 p.m., Residential College Auditorium, East Quad. Free. 763-0176.

★ "Asia Through Film": U-M Project on East Asian Studies in Education

See 2 Thursday. Tonight, "The Sad Song of Yellow Skin" (Canada, 1970), a documentary about life in Saigon during the latter stages of American involvement, and "Misunderstanding China" (CBS, 1972), a TV documentary about American perceptions and misperceptions of China. 9 p.m.

FILMS

AAFC. "Improper Channels" (Eric Till, 1981). Alan Arkin, Mariette Hartley. AH-A, 7 p.m. "The Conformist" (Bernardo Bertolucci, 1970). Man betrays friends to support Mussolini's government. AH-A, 8:40 p.m. CLC. "Urban Cowboy" (James Bridges, 1980). John Travolta, Debra Winger, Scott Glenn. SA, 5, 7:30 & 9:30 p.m. Q-K. "Conan the Barbarian" (John Milius, 1982). Arnold Schwarzenegger, James Earl Jones. Nat. Sci., 6:10, 8:15 & 10:20 p.m.

10 FRIDAY

U-M Women's Swimming vs. Oakland University

6:30 p.m., Matt Mann Pool. \$1. 763-2159.

★ Christmas Concerts: Briarwood Mall

See 2 Thursday. Today, the Michigan Trumpet Quartet. 6:30 & 7:30 p.m.

★ Monthly Meeting: Ann Arbor Area Resolve

The program includes a showing of the film, "Trying Time: A Crisis in Fertility," followed by a panel discussion of infertility problems.

7:30 p.m., Ann Arbor Public Library. Free. 769-2093.

★ Monthly Meeting:

University Lowbrow Astronomers

Program to be announced. All invited.

7:30 p.m., 5006 Angell Hall. Free. 764-3446.

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U-M Ice Hockey vs. Ferris State

7:30 p.m., Yost Arena. \$3-\$4. 764-0247.

Gala Celebration of "The Nude": Friends of the U-M Museum of Art

Celebration of the opening of "The Nude" exhibit (see Gallery listing). Open to Friends of the Museum only, but all are invited to join. Includes a preview of the exhibit, a silent auction of four nude prints, and a performance by Ann Arbor's very entertaining scholar/performers of 19th and 20th century American popular song, Joan Morris and William Bolcom. Refreshments.

8 p.m., U-M Museum of Art. Friends membership is \$30 a year (students & seniors, \$10) and includes a number of additional benefits. For information, call 763-1231 and ask for the Friends office.

"Works in Progress: Music and Dance":

U-M Dance Company

Features the premieres of several works by U-M composers Gregory Ballard, Andrew Glowaty, and Richard Lavenda, and choreographers Willie Feuer and Susan Matheke. This concert also marks the debut of the Ann Arbor Art Ensemble, co-founded by Ballard and Glowaty to perform music written for the U-M Dance Company. The program opens with "Rites of Passage," a prelude conceived by Glowaty, which begins as the audience enters. Also, Feuer's "Deserted Waterfalls" with music by Ballard, Matheke's "Seared" with music by Lavenda, and several music-and-dance "inserts." U-M Dance Company concerts are known for their imagination and stylish flair. Well worth seeing.

8 p.m., U-M Dance Bldg. Studio A, 1310 N. University Court. \$2. 763-5460.

★ "A Christmas Carol": Ann Arbor Dickens Fellowship

Charles Dickens, played by U-M English professor Bert Hornback, reads his Christmas classic. Preceded at 7:30 p.m. by seasonal music (by harpist Clair Ross tonight and by the Cantabile Brass Quintet on December 11), and followed by Christmas caroling. An Ann Arbor Christmas tradition.

8 p.m., William L. Clements Library, South University at Tappan. Donations accepted to benefit the Ann Arbor Hunger Coalition. 764-2347.

★ U-M Chamber Choir/University Symphony Orchestra

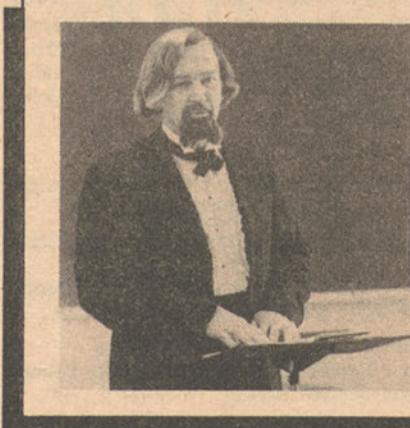
The Chamber Choir, conducted by Thomas Hilbush, joins the Symphony Orchestra, conducted by Gustav Meier, in a performance of Stravinsky's Requiem Canticles. Also on this all-Stravinsky program, the orchestra performs Le Sacre du Printemps (The Rite of Spring) and the Firebird Suite.

8 p.m., Hill Auditorium. Free. 763-4726.

"Tintypes": PTP Best of Broadway

A collage of American life between 1880 and 1920 presented through the experience of five representative characters who interact through a musical revue of the period. Performed by the first national touring company of this Broadway hit, starring the famous opera singer and actress Patrice Munsel. Features more than fifty turn-of-the-century songs and dances, including the music of George M. Cohan, John Philip Sousa, Victor Herbert, and Scott Joplin.

8 p.m., Power Center. Tickets \$13-\$18 at the Michigan League Ticket Office. 764-0450.



Bert Hornback reads "A Christmas Carol" at the Clements Library, Dec. 10-11, and at The Earle, Dec. 12.

"You Can't Take It With You":

Pioneer High School Theater Guild

Moss Hart and George Kaufman's 1930's comedy about an eccentric family that refuses to

work. Directed by Jim Posante of the Ann Arbor Civic Theater. Performed and crewed by Pioneer High School students.

8 p.m., Pioneer High School Little Auditorium. \$3.50 (students, \$2.50) on Fri. and \$4 (students, \$3) on Sat. 994-2120.

Student Dance Performance: Artworlds (Washtenaw Council for the Arts)

Performance by fall semester students in Artworlds dance classes, including jazz and afro-jazz, ballet, ballroom, modern, aerobics, and beledi (belly dancing).

8 p.m., Artworlds, 213½ S. Main. \$2 suggested donation. 994-8400.



U-M Dance Company members Richard Lavenda, Susan Matheke, Willie Feuer, Andrew Glowaty, and Gregory Ballard present "Works in Progress: Music and Dance," Dec. 10-11.

"Equus": Canterbury Loft

See 2 Thursday. 8 p.m.

"The Gondoliers":

U-M Gilbert and Sullivan Society

See 8 Wednesday. 8 p.m.

"Intuition and Illusion on the Path to Freedom": Rudolf Steiner Institute

Lecture by Lansing psychologist Gerald Juhr.

8 p.m., 1923 Geddes. \$3 (students & seniors, \$2) donation. 662-6398.

"The Wind in the Willows": EMU Players

Kenneth Grahame's fantasy about small, woodsy creatures who combine human and animal qualities. This version, adapted for the stage and directed by EMU drama professor Thelma McDaniel, focuses on the adventures of the tempestuous Toad, who is overcome by the lure of the automobile. With Mole, Water Rat, Badger, and others. For audiences of all ages.

8 p.m., Quirk Auditorium, EMU campus. \$4.50 (children grade 9 and under, \$1.75). 487-1221.

"Scrooge": Young People's Theater Productions

See 9 Thursday. 8 p.m.

Folk Dancing: U-M Folk Dance Club

See 3 Friday. 8 p.m.-midnight.

Holiday Dessert Concert:

Ann Arbor Chamber Orchestra

See 9 Thursday. 8 p.m.

"The Sound of Music":

Ann Arbor Civic Theater

See 8 Wednesday. 8 p.m.

"Choreographic Collage":

EMU Dance Department

See 9 Thursday. 8 p.m.

"Christmas Coast to Coast":

Manchester Community Players

Musical director Matt Thornton's original musical adaptation of Lewis Olson's drama about a newspaper reporter who's been chosen to appear with his wife on a TV Christmas show. A family-oriented production with many favorite Christmas carols. Directed by Robert Mann.

8:15 p.m., Black Sheep Theater, 138 E. Main, Manchester. \$6 (students & seniors, \$4). 428-7000.

FILMS

ACTION. "Monty Python and the Holy Grail" (Terry Gilliam and Terry Jones, 1975). Hilarious version of the King Arthur legend by the Monty Python cast. **MLB** 3; 7, 8:45 & 10:30 p.m. **AAFC**. "Arabian Nights" (Pier Paolo Pasolini, 1974). Scheherazade's stories brought to abundant life. Rated X. **AH-A**, 7 & 9:30 p.m. **CG**. "It's A Wonderful Life" (Frank Capra, 1946). Jimmy Stewart, Donna Reed. **Lorch**, 7 & 9:20 p.m. **CLC**. "Halloween" (John Carpenter, 1978). Jamie Lee Curtis, Donald Pleasance. **SA**, 7:30, 9:30 & midnight. **C2**. "Fourteen Americans" (Michael

Blackwood & Nancy Rosen, 1980). Documentary exploring lives of American artists. MLB 4; 7 p.m. "Stavisky" (Alain Resnais, 1974). Turbulent life of con man who rises to position of international financier. French, subtitles. MLB 4; 8:40 p.m.

11 SATURDAY

★ Kwanza Celebration:

William Monroe Trotter House

Traditional African New Year and holiday celebration. Music, food, refreshments. Trotter House, 1443 Washtenaw. Free. 763-4692.

★ Recycle Ann Arbor

See 4 Saturday. Collection date at the drop-off at Bader School for neighborhood residents. 10 a.m.-3 p.m.

★ Annual Winter Sale: Ann Arbor Potters Guild

Features functional and non-functional pieces made of porcelain, stoneware, ovenware, and smoked raku by more than thirty local potters. 10 a.m.-5 p.m., 201 Hill. Free. 665-2621.

★ 8th Annual Christmas Art Fair:

U-M Artists and Craftsmen Guild (Washtenaw Council for the Arts)

Original pieces, both functional and decorative, by over 150 national and regional artists and craftsmen in all media. Prices range from \$5 to \$500. Quality in this educational guild ranges from competent to excellent. Also, continuous entertainment. Today's schedule includes the EMU Mimes (11 a.m.-noon); the U-M Residential College Chamber Players and Madrigal Singers (noon-1 p.m.); magician Franz Harary, who provided the magical effects in Robert Altman's recent production of "The Rake's Progress" (1-2 p.m.); the Ann Arbor Recorder Society Quintet (2-3 p.m.); harpist Clair Ross (3-4 p.m.); painting demonstration by Wally Bilyea (4-5 p.m.); mime and storytelling by Gerry the Fool (5-6 p.m.); and harpist Clair Ross (7-8 p.m.). The remainder of the entertainment schedule is to be announced.

10 a.m.-8 p.m., U-M Coliseum, corner of Hill St. and S. Fifth Ave. Free. 763-4430.



Ann Arbor Pet Supply offers a free bird physical by a veterinarian, Sat., Dec. 11.

★ Annual Christmas Bazaar: Bethel A.M.E. Church

Crocheted, knit, hand sewn, and novelty items. Also, a bake sale, fish pond, and table of live plants. Light luncheon served for small fee. Sponsored by the Fannie Jackson Coppin Women's Missionary Society of Bethel A.M.E. Church.

10 a.m.-4 p.m., Bethel A.M.E. Church, 900 Plum Street. Free.

Youth Holiday Recreation: Washtenaw County Parks and Recreation Commission

A day of music, crafts, games, and movies for youngsters, to allow parents time for shopping and holiday preparations. Bring a sack lunch; beverage provided.

10 a.m.-3 p.m., County Recreation Center, 4133 Washtenaw (entrance on Hogback). \$5. Registration required by December 6. 973-2575.

★ "Israeli Pistachio Doughnuts for Hanukkah": Kitchen Port

Demonstration by Aviva Mutchnik of Aviva's of Kerrystown.

11 a.m.-noon, Kerrystown. Free. 665-9188.

"The Christmas Star":

U-M Exhibit Museum Planetarium

See 4 Saturday. 11:30 a.m., 2, 3, & 4 p.m.

U-M Co-ed Gymnastics: Wolverine Invitational

Participants include Western Michigan, Michigan State, Eastern Michigan, and York University of Toronto.

Noon & 7 p.m., Crisler Arena. \$1. 764-0277.

Holiday Magic Workshop:

Ann Arbor Art Association

See 4 Saturday. 1-4 p.m.

★ Bird Clinic: Ann Arbor Pet Supply

Bring in your pet bird for a free physical by local veterinarian Al Rollins. Related bird items at special prices.

2-5 p.m., Ann Arbor Pet Supply, 1200 Packard. Free. 761-4785.

Children's Christmas Party: Coterie-Newcomers Club of Ann Arbor

If your child plans to attend, bring a dozen cookies and a wrapped present addressed (clearly) to your child to be given out by Santa. Reservations required by December 6. Coterie is open to all who have moved or returned to Ann Arbor within the past two years.

2 p.m., Free Methodist Church, 1800 Packard. \$2 for 1st child & \$1 for each additional child. Send checks to Coterie, 2700 Lakehurst Lane, Ann Arbor 48105. 663-2718.

"Scrooge": Young People's Theater Productions

See 9 Thursday. 2 & 8 p.m.

"The Gondoliers":

U-M Gilbert and Sullivan Society

See 8 Wednesday. Matinee audiences are invited to examine the scenery and costumes after the performance. 2 & 8 p.m.

"The Sound of Music":

Ann Arbor Civic Theater

See 8 Wednesday. 2 & 8 p.m.

"The Wind in the Willows": EMU Players

See 10 Friday. 2 & 8 p.m.

★ Community Open Meeting:

Gray Panthers of Southeastern Michigan

Discussion of the Gray Panthers agenda for Michigan in 1983. Gray Panthers is not for senior citizens only; all invited.

3-5 p.m., 2nd floor conference room, Fire Station, 111 N. Fifth Ave. Free. 663-5348.

Potluck Dinner Dance: Swingin' A's Square Dance Club

Club members supply the food. Dinner is followed by a square dance with caller Ted Shaw. All invited.

6:30-8 p.m. (dinner), 8-11 p.m. (dance), Forsythe School, 1655 Newport. \$14 per couple includes dinner and dance ticket. 663-3172, 662-6673.

★ Christmas Concerts: Briarwood Mall

See 2 Thursday. Today, the Voices of Deliverance. 6:30 p.m.

★ Annual Bazaar: Second Baptist Church

White Elephant Sale, baked goods, and a variety of Christmas cookies.

7 p.m., Ann Arbor Community Center, 624 N. Main Street. Free.

Hanukkah Vegetarian Dinner: Yoga Center

Traditional Hanukkah food. Also, lighting of the menorah for the second night of celebration.

7 p.m., 205 E. Ann. \$4 donation. 769-4321.

U-M Ice Hockey vs. Ferris State

7:30 p.m., Yost Arena. \$3-\$4. 764-0247.

★ Psychic Christmas Party: School of Metaphysics

Refreshments and games. Bring a gift to exchange.

7:30 p.m., 209 N. Ashley. Free. 996-1363.

The Lyman Woodard Organization:

WEMU Depot Town Winter Jazz Series

The Depot Town Series opens its second season with one of Detroit's finest and most danceable progressive jazz ensembles. Organist Woodard is appearing with the same new lineup that tore up the 1982 Montreux/Detroit Festival. Newcomers include violinist Regina Fields, singer/percussionist/flutist Trinita Womack, and guest vocalist Pete Lytell. Dancing.

8 p.m., Indoor Farmers Market, Depot Town, Ypsilanti. \$20 three-concert series tickets only (includes the Jimmy Wilkins Orchestra on January 8 and the Trinidad Tripoli Steel Band on March 12) available at Schoolkids. Individual concert tickets (price to be announced) at the door if any are left. 487-2229.

Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society

All dances taught; beginners welcome. Live music by the U-M Folklore Society.

8 p.m., Michigan Union Anderson Room. \$2.50 (members, \$2). 662-9325.

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"You Can't Take It With You": Pioneer High School Theater Guild

See 10 Saturday. Preceded at 7 p.m. by fund-raising festivities, including an auction of items donated by local merchants. 8 p.m.

★ "A Christmas Carol": Ann Arbor Dickens Fellowship

See 10 Friday. 8 p.m.

"Works in Progress: Music and Dance": U-M Dance Company

See 10 Friday. 8 p.m.

"Equus": Canterbury Loft

See 2 Thursday. 8 p.m.

"Tintypes": PTP Best of Broadway

See 10 Friday. 8 p.m.

"Christmas Coast to Coast": Manchester Community Players

See 10 Friday. 8:15 p.m.

FILMS

ACTION. "The Kids Are Alright" (Jeff Stein, 1979). Documentary of rock group The Who. MLB 4; 7 & 9 p.m. AAFC. "Pennies from Heaven" (Herbert Ross, 1981). Steve Martin, Bernadette Peters. MLB 3; 7 & 9 p.m. CG. "The African Queen" (John Huston, 1951). Katharine Hepburn, Humphrey Bogart. Lorch, 7 & 9 p.m. CLC. "Halloween" (John Carpenter, 1978). Jamie Lee Curtis, Donald Pleasance. SA, 7:30, 9:30 & Midnight. C2. "Close Encounters of the Third Kind—Special Edition" (Steven Spielberg, 1977). Richard Dreyfuss. Additional footage takes viewer aboard the alien craft. AH-A, 7 & 9:30 p.m. **GAR.** "L'Avventura" (Michelangelo Antonioni, 1960). Woman's disappearance causes tangled emotions in those remaining. Italian, subtitles. Rm 100 HH, 7 p.m. "The Red Desert" (Michelangelo Antonioni, 1964). Woman fails to conform to society. Italian, subtitles. Rm 100 HH, 10 p.m. **HILL.** "The Paper Chase" (James Bridges, 1973). Timothy Bottoms, John Houseman, Lindsay Wagner. Hillel, 7 & 9 p.m.

12 SUNDAY

★ 8th Annual Christmas Art Fair: U-M Artists and Craftsmen Guild

See 11 Saturday. Today's entertainment schedule includes a macrame demonstration by Margo Racine (11 a.m.-noon), a calligraphy demonstration by Heather Price (noon-1 p.m.), a painting demonstration by Wally Bilyeu (1-2 p.m.), a weaving demonstration by Burnelle DeGrendel (2-3 p.m.), and a watercolor demonstration by Marilyn Bishop (3-4 p.m.). The remainder of the schedule is to be announced. 10 a.m.-5 p.m.

Chanukah Celebration: Jewish Cultural School of Ann Arbor

Features traditional holiday food, including latkes (potato pancakes) and trimmings. Also, song, dance, dreidls (a game of chance played with a four-sided top-like toy), and candlelighting. All invited.

10 a.m.-noon, Hillel, 1429 Hill St. Small charge. 663-3336.

★ "Sinkhole Bogs": Washtenaw County Parks and Recreation Commission Nature Walk

Walk a trail at the Waterloo Recreation Area which connects a series of small bogs and ponds. WCPARC naturalist Matt Heumann discusses how bogs are formed and what grows in and around them.

10 a.m. Meet at Park Lyndon South, N. Territorial (1 mile east of M-52). Free. 973-2575.

★ Annual Winter Sale: Ann Arbor Potters Guild

See 11 Saturday. 10 a.m.-3 p.m.

★ Second Sunday Open House: Motor City Theater Organ Society (Washtenaw Council for the Arts)

For the annual "Home for the Holidays" program, several local intermission organists take turns performing Christmas music for a sing-along. Followed by an open console, in which members of the audience are invited to try their hand at the big Barton Theater organ. Christmas cookies and coffee at intermission.

10 a.m., Michigan Theater. Free. 663-1829.

9th Annual Country Christmas: Cobblestone Farm

See 5 Sunday. Noon-4 p.m.

★ Natural Areas Walk: Sierra Club

Explore an undeveloped area of Ann Arbor and learn about its natural features. Specific site to be announced.

1 p.m. Meet at Ann Arbor City Hall. Free. 662-4028.

*\$2500 in Canada • Offer begins November 26th, and ends December 31st.

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18th Annual Community Messiah Sing

Anyone interested is welcome to join this unrehearsed community performance of Handel's Christmas oratorio: professional, semi-professional, serious amateurs, young, old, children, family groups, church choirs, etc. Conducted by U-M Glee Club and University Choir director Patrick Gardner. Vocal scores and orchestra parts provided. All prospective orchestra players should call Emerson Hoyt at 761-6099 as soon as possible. Refreshments.

1:15 p.m. (orchestra reports), 2 p.m. (singers report), St. Clare's Church, 2309 Packard. \$1 donation requested. 769-6099.



The U-M Artists and Craftsmen Guild presents its 8th annual Christmas Art Fair, Sat.-Sun., Dec. 11-12.

"Scrooge": Young People's Theater Productions
See 9 Thursday. 2 p.m.

"The Christmas Star":
U-M Exhibit Museum Planetarium
See 4 Saturday. 2, 3 & 4 p.m.

U-M Women's Basketball vs. Notre Dame
2 p.m., Crisler Arena. \$1. 763-2159.

Monthly Meeting: Women's Health Forum

More than fifty people attended last month's first meeting of this group organized around the subject of homeopathy and allied healing arts, with the aim of encouraging women to express their special insights into health matters. This month's program includes anthropologist Adelaide Suits on "The Life of Samuel Hahnemann." Hahneman (1755-1843) founded homeopathy. Also, Marilyn Warzocha discusses "Holistic Rebirthing" and Karen Kairys discusses "My Birthing Experience."

2-5 p.m., First Baptist Church Memorial Lounge, 512 E. Huron. \$2 donation. 662-0060.



Patrice Munsell stars in the PTP Best of Broadway presentation of "Tintypes," Dec. 10-12.

"The Wind in the Willows": EMU Players
See 10 Friday. 2 & 7 p.m.

"Tintypes": PTP Best of Broadway
See 10 Friday. 2 & 8 p.m.

Children's Concert: Gemini
(Washtenaw Council for the Arts)

Ann Arbor's most popular acoustic performers, Laszlo and Sandor Slomovits, with a child-tested program of old-world and American folk songs and originals. This is their first children's concert since the release of their album of children's songs, "Good Mischief." Gemini will perform many of the songs on this album, one side of which was recorded live at The Ark last spring. As always, they accompany themselves on guitar, fiddle, and a number of less familiar instruments, including bones, fiddlesticks, limberjack, penny whistle, bowed psaltry, and bodhran.

2 p.m., The Ark, 1421 Hill. \$3 (children, \$2). 761-1451.

Studio Dance Performance:
Ann Arbor Recreation Department

Performance by students in ballet, modern, jazz, and tap dance classes. The studio is decorated by artwork done by Tri-Arts students.

2:30 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. Small charge. 994-2326.

"Christmas Coast to Coast":
Manchester Community Players
See 10 Friday. 4 p.m.

"Boar's Head Festival and Feast":
First Presbyterian Church

Donald Bryant directs the church orchestra, all five of the church's choirs, and five guest soprano soloists, including Linda Mohler, the recent winner of the Metropolitan Opera's regional competition. The program features secular Renaissance dance and instrumental, choral, and vocal music and a nativity pageant with traditional sacred carols. The congregation is invited to join in much of the singing. The music is followed by a traditional English feast, including roast beef and pork, mince pies, and plum puddings. During the feast, madrigal singers wander from table to table. Also held December 15.

5 p.m., First Presbyterian Church, 1432 Washington. Tickets \$8 for festival and feast (youth grades 3-12, \$4.50; youth grades 2 and under, \$2.50) and \$2.50 for the festival only (youth grades 7-12, \$1.25; youth grades 6 and under, free) at church office, M-F, 8 a.m.-5 p.m. 662-4466.

★ Annual Meeting: Ecology Center

Election of new board of directors. A chance for new members to meet the staff and current members. Refreshments.

6 p.m., 310 S. Ashley. Free. 761-3186.

★ "A Charles Dickens Christmas"

Charles Dickens, played by U-M English professor Bert Hornback, reads "A Christmas Gift," a narrative contrived by Hornback from the first four chapters of *Great Expectations*, including the Christmas dinner scene. After a short break, a reading of "A Christmas Carol."

8-10 p.m., The Earle, 121 W. Washington. Free. 994-0211.

"Equus": Canterbury Loft

See 2 Thursday. 8 p.m.

★ "Candide ou l'optimisme dans l'age nucleaire":
U-M Residential College

See 9 Thursday. 8:30 p.m.

FILMS

ACTION. "The Grateful Dead Movie" (Jerry Garcia/Leon Gast, 1977). Documentary of Grateful Dead on the road. MLB 3; 7 & 9:30 p.m. CFT. "West Side Story" (Robert Wise & Jerome Robbins, 1961). Natalie Wood, Richard Beymer, Rita Moreno. Mich., 2, 4:45 & 7:30 p.m. CG. "Monsieur Hulot's Holiday" (Jacques Tati, 1952). Comic portrayal of vacation gone wrong. French, subtitles. Lorch, 7 & 9 p.m. C2. "Lord Jim" (Richard Brooks, 1965). Dramatic film based on the Joseph Conrad novel. AH-A, 7 p.m. HILL. "The Shop on Main Street" (Jan Kadar & Elmar Klos, 1965). Compelling comedy-drama set in early days of Nazi occupation of Czechoslovakia. Czech, subtitles. Hillel, 7 & 9:15 p.m.

13 MONDAY

"Target: Jobs for Women":
Soundings Center for Women in Middle Years

First in a five-week series of Monday and Wednesday sessions to help women find jobs. Designed for women who do not have young children in the home, the program is open to area women who have spent ten or more years as homemakers and must now get a job to support themselves because they are widowed, separated, or divorced, or because the family wage earner is disabled.

9 a.m.-2:30 p.m., Room 20, Bach School, 600 W. Jefferson. \$0-\$50 sliding scale based on income. For an interview, call 665-2606.

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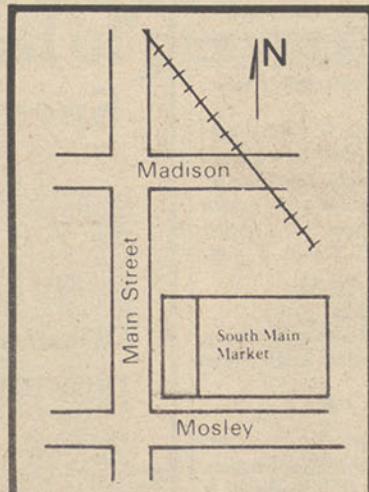
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Christmas Gala: Ann Arbor Center for Independent Living Social Gathering

Buffet-style "volunteer recognition" dinner, Christmas music and entertainment. If needed, bring your own attendant or friend to assist. The center is a seven-year-old non-profit agency providing peer resource consultation, personal care, attendant referral, housing information, and transportation for disabled adults. All invited.

6:30-9:30 p.m., Ann Arbor Moose Lodge, 391 S. Maple (behind Westgate Shopping Center). \$6 (complimentary tickets for clients available at the center). 971-0277.

★ Bi-weekly Meeting: Diabetes Support Group

Focus of this week's discussion is "Do Alcohol and Diabetes Mix?" Patients, friends, relatives, and interested health professionals welcome.

7-9 p.m., First Methodist Church, 120 S. State. Voluntary donation for church rent. 668-6562.

★ "Feathers: Their Form and Function": Ann Arbor Cage Bird Club

Diana Eyster uses live birds to demonstrate why parrots are green and cockatiels are grey and yellow, what blood feathers are, and why birds pluck their own feathers.

7:30 p.m., Burns Park Senior Citizens Center, 1320 Baldwin. Free. 769-0245.

★ Strategy Meeting: Washtenaw County Committee Against Registration and the Draft

7:30 p.m., First Unitarian Church, 1917 Washtenaw. Free. 663-5378.

★ "Governmental Support for Literature: Differences Between Europe and the U.S.A.": Netherlands-America University League/U-M Center for Western European Studies

Lecture by Dutch essayist and fiction writer Gerrit Bussink, currently teaching in the University of Iowa's prestigious Creative Writing Program.

8 p.m., U-M International Center, 603 E. Madison. Free. 763-6865.

Improvisation Workshop: Eclipse Jazz

See 6 Monday. The last workshop of the semester. 8-9:30 p.m.

★ Guild House Poetry Series

See 6 Monday. Tonight, David Victor and Jay Asquini. 8 p.m.

FILMS

CFT. "West Side Story" (Robert Wise/Jerome Robbins, 1961). Natalie Wood, Richard Beymer, Rita Moreno. Mich., 2, 4:45 & 7:30 p.m.

14 TUESDAY

★ Storytimes Registration: Ann Arbor Public Library

Registration for the Tuesday morning (10:30 and 11-11:30 a.m.) series of Storytimes for two-year-olds that begin January 11. The program includes storytelling, songs, and finger plays. Each child must be accompanied by an adult who assists in the storytelling. No siblings. The two-year-old storytimes fill up very quickly, so register early. Registration for the Wednesday morning (10:30 and 11-11:30 a.m.) Storytimes for two-year-olds is tomorrow; registration for pre-schoolers ages 3 and up begins January 3.

9 a.m., Ann Arbor Public Library (main library only), S. Fifth Ave. at E. William. Registration must be in person. Free. 994-2345.

★ Booked for Lunch: Ann Arbor Public Library

U-M sociology professor Martin Whyte reviews two recent studies of contemporary China, Fox Butterfield's *China: Alive in the Bitter Sea* and Richard Bernstein's *From the Center of the Earth*, Broadcast live on Cable Channel 8.

12-10-12:50 p.m., Ann Arbor Public Library. Free. Bring a bag lunch; coffee & tea provided. 994-2333.

★ "Children and Grandchildren of Late Life Divorce": Divorce after 60 Support Group

Discussion with U-M Psychological Clinic senior counselor Barbara Cain and U-M Institute of Gerontology director of development Carol Hollenshead. Divorce after 60 is a group offering support and information to persons over 60 recently divorced, in the process of divorce, or considering divorce.

1:15-3:30 p.m., Turner Geriatric Clinic, 1010 Wall. Free. 761-9448, 764-6831.

★ Composition I and III Showings: U-M Dance Department

Undergraduate student choreographers show their work.

4 p.m., U-M Dance Bldg. Studio A, 1310 N. University Court. Free. 763-5460.

★ Monthly Meeting: Ann Arbor Symphony Orchestra Volunteam

Open to anyone interested in assisting the Orchestra on a volunteer basis. Activities include concert ushering, fundraising, refreshments at rehearsals, newsletter items, and a booth at the Art Fair.

6 p.m., Michigan League Conference Room 5. Free. 971-7936 (eves.), 971-3118 (days).

★ "How a Family Deals with a Problem Drinker": Mercywood Hospital Substance Abuse Discussions

See 7 Tuesday. 7 p.m.

★ Drop-in Storytimes: Ann Arbor Public Library

See 7 Tuesday. 7-7:30 p.m.

★ General Meeting: Ann Arbor Area League of Women Voters

Ann Arbor Public Schools environmental education director Bill Browning discusses environmental education in the Ann Arbor Public Schools. All invited.

7:30 p.m., Stone Elementary School, 2800 Stone School Rd. (between Eisenhower and Packard). Free. 668-7502, 665-5808.

★ "The Two Jesus Children": Rudolf Steiner Institute

Part of a weekly series of lectures by Ernst Katz on a wide range of topics considered from the point of view of anthroposophy, or spiritual science. This is the last lecture in the series until January.

8-10 p.m., 1923 Geddes. Free. 662-6398.



Dave Brubeck returns to join a host of local groups in a performance of his "La Fiesta de la Posada," Tues., Dec. 14.

2nd Annual "La Fiesta de la Posada": Eclipse Jazz (Washtenaw Council for the Arts)

Modern jazz composer/pianist Dave Brubeck performs his "La Fiesta de la Posada," a musical re-enactment of the Christmas story in Latin American tradition. Brubeck is joined for this performance by the Abbot Elementary School Children's Choir, the Ann Arbor Chamber Orchestra, and the Ann Arbor Cantata Singers Adult Choir. After a brief intermission, Brubeck performs a set with his famed quartet.

8 p.m., Hill Auditorium. Tickets \$6.50-\$8.50 at the Michigan Union Ticket Office, Where House Records, and Hudson's. 763-6922.

FILMS

CFT. "The Pink Panther Strikes Again" (Blake Edwards, 1976). Peter Sellers. Mich., 5:30 & 9:30 p.m. "The Return of the Pink Panther" (Blake Edwards, 1975). Inspector Clouseau on the prowl again. Mich., 7:30 p.m.

15 WEDNESDAY

★ Storytimes Registration: Ann Arbor Public Library

See 14 Tuesday. 9 a.m.

★ "Music of Spain and South America": Ann Arbor Area Piano Teachers Guild (Washtenaw Council for the Arts)

Lecture and performance by pianist Slavio Varani, professor of music at Oakland University. Preceded at 9 a.m. by coffee.

9:30 a.m., 1034 Robin Rd. (off Brooks between Miller and Sunset). Free. 665-5346.

"Boar's Head Festival and Feast": First Presbyterian Church

See 12 Sunday. 6 p.m.



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Holiday Craft Workshop for the Impaired Adult: Washtenaw County Parks and Recreation Commission

Instruction geared for the mentally impaired and learning disabled adult. Help provided so that each participant will successfully complete four craft items.

6:30-9:30 p.m., County Recreation Center,
4133 Washtenaw (entrance on Hogback). \$2.50
includes materials. Registration required by
December 10. 973-2575.

★ "For Men Only: Work, Retirement, and Other Pleasures": Turner Geriatric Clinic

See 1 Wednesday. 7:30-9 p.m. Today's topic,
"Stress."

★ Monthly Meeting: Recycle Ann Arbor

Discussion of upcoming expansion of recycling
service areas and changes in volunteer roles. New
members welcome.

7:30 p.m. Free. For location, call 761-3186.

★ "El Che Cheverra":

William Monroe Trotter House

Documentary film about the South American
revolutionary commonly known as Che Guevara.

8 p.m., Trotter House, 1443 Washtenaw. Free.
763-4692.

"Scrooge": Young People's Theater Productions

See 9 Thursday. 8 p.m.

★ Annual Holiday and Youth Soloists Concert: Ann Arbor Symphony Orchestra (Washtenaw Council for the Arts)

Community High School student Lisa Warren,
winner of the Symphony's annual Youth Soloists
Competition, is the featured soloist in a per-
formance of the first movement of Franz Anton
Hoffmeister's Concerto in G major for flute and
orchestra. Also on the program, Corelli's Con-
certo Grosso ("Christmas") and Tchaikovsky's
Nutcracker Suite, with the Epworth Choir of the
First United Methodist Church and the St. Andrew's
Episcopal Church Youth Choir. In the tradi-
tional finale, the audience sings holiday carols,
accompanied by the orchestra and choirs.

8:30 p.m., Hill Auditorium. Free.

FILMS

CFT. "The Pink Panther Strikes Again" (Blake
Edwards, 1976). Peter Sellers. Mich., 5:30 &
9:30 p.m. "The Return of the Pink Panther"
(Blake Edwards, 1975). Peter Sellers. Mich.,
7:30 p.m. CLC. "Blazing Saddles" (Mel Brooks,
1974). Cleavon Little, Gene Wilder, Mel Brooks.
SA, Noon, 5:30, 7:30 & 9:30 p.m. C2. "Alice in
Wonderland" (Norman McLeod, 1933). Cary
Grant, W.C. Fields. Lorch, 7 p.m. "Christmas in
July" (Preston Sturges, 1940). Dick Powell.
Lorch, 8:30 p.m.

16 THURSDAY

★ Drop-In Storytimes: Ann Arbor Public Library

See 7 Tuesday. 10:30-11 a.m.

★ "Projects: Showing of Graduate Compositions in the Solo Form": U-M Dance Department

4 p.m., U-M Dance Bldg. Studio A, 1310 N.
University Court. Free. 763-5460.

"Scrooge": Young People's Theater Productions

See 9 Thursday. 8 p.m.

FILMS

ACTION. "We're No Angels" (Michael Curtiz,
1955). Humphrey Bogart, Peter Ustinov, Aldo
Ray. MLB 3; 7 p.m. "In a Lonely Place"
(Nicholas Ray, 1950). Humphrey Bogart, Gloria
Graham. MLB 3; 8:50 p.m. "Beat the Devil"
(John Huston, 1954). Peter Lorre, Humphrey
Bogart, Gina Lollobrigida. MLB 3; 10:30 p.m.
CFT. "A Thousand Clowns" (Fred Coe, 1965).
Jason Robards. Mich., 5 & 8:40 p.m. "Harold
and Maude" (Hal Ashby, 1971). Bud Cort, Ruth
Gordon. Cult favorite. CLC. "Heaven Can
Wait" (Warren Beatty, Buck Henry, 1978).
Warren Beatty, Julie Christie, James Mason. SA,
5; 7:30 & 9:30 p.m.

17 FRIDAY

★ Christmas Concerts: Briarwood Mall

See 2 Thursday. Today, the Jefferson Singers.
7 p.m.

"Young Choreographers": U-M Dance Department

Concert of original works by undergraduate
dance students.

8 p.m., U-M Dance Bldg. Studio A, 1310 N.
University Court. \$2 donation. 763-5460.

"Amahl and the Night Visitors":

St. Andrew's Players (Washtenaw Council for the Arts)

Gian-Carlo Menotti's opera has become a part
of the American Christmas tradition. A crippled
peasant boy and his mother are visited by three
kings following the Christmas star. Thirteen-year-
old David Ryder, a member of St. Andrew's
Junior Choir, performs the demanding title role.
Also appearing: Barbara Hilbush, Father Alex
Miller, Charles Hatcher, and David Curtis. Direc-
ted by Nancy and Ted Heusel. Musical director
Thomas Strode conducts a 17-piece orchestra.
This is the second annual production of "Amahl"
by the St. Andrew's Players, southeast Michigan's
oldest repertory company. Several people who saw
last year's performance tell us they loved it.

8 p.m., St. Andrew's Episcopal Church, 306 N.
Division. Tickets \$4 (students, \$2.50) in
advance at the church office or at the Michigan
Theater and at the door. 663-0518.

"Nutcracker Ballet": University Musical Society

The charming story of a little girl, Clara, whose
gift of a nutcracker doll leads her on a magical
journey to foreign lands. Lavish costumes,
sparkling sets, and the entrancing taped music of
Tchaikovsky. Performed for the seventh consecutive
year by the Pittsburgh Ballet.

8 p.m., Power Center. Tickets \$6-\$10 at Burton
Tower and at the door. 665-3717.

"Scrooge": Young People's Theater Productions

See 9 Thursday. 8 p.m.

Folk Dance Party: U-M Folk Dance Club

Beginning instruction followed by dancing to
the music of Ann Arbor's Brown Bag Interna-
tional Folk Dance Band.

8-9:30 p.m. (instruction), 9:30 p.m.-midnight
(dancing), 3rd floor dance studio, 621 E. Wil-
liam (at State). \$2. 665-9427.

FILMS

ACTION. "The Adventures of Robin Hood" (Michael Curtiz, 1938). Errol Flynn, Olivia de Havilland, Basil Rathbone. Nat. Sci., 7 & 9:30 p.m. AAFC. "Three Stooges." Larry, Moe and Curly on the rampage. MLB 4; 7 p.m. "What's Up, Tiger Lily" (Senkichi Taniguchi, Woody Allen, 1966). Woody Allen. MLB 4; 8:40 p.m. "Three Stooges II." Five additional shorts for hard-core Stooges fans. CFT. "A Thousand Clowns" (Fred Coe, 1965). Jason Robards. Mich., 5 & 8:40 p.m. "Harold and Maude" (Hal Ashby, 1971). Ruth Gordon, But Cort. Mich., 7 & 10:40 p.m. CG. "To Have and Have Not" (Howard Hawks, 1944). Humphrey Bogart, Lauren Bacall. Lorch, 7 & 10:40 p.m. "Key Largo" (John Huston, 1948). Humphrey Bogart, Edward G. Robinson. Lorch, 8:50 p.m. CLC. "It's a Wonderful Life" (Frank Capra, 1946). Jimmy Stewart, Donna Reed. Holiday classic. SA, 7 & 9:30 p.m. C2. "Yolanda and the Thief" (Vincente Minnelli, 1945). Fred Astaire, Lucille Bremer. AH-A, 7 p.m. "Ziegfeld Follies" (Vincente Minnelli, 1946). Judy Garland, Fred Astaire, Lucille Ball. AH-A, 9 p.m.

18 SATURDAY

★ Recycle Ann Arbor

See 4 Saturday. Collection date for the area
bounded by Main, Liberty, Miller, and Maple.

Annual Christmas Bird Count: Washtenaw Audubon Society

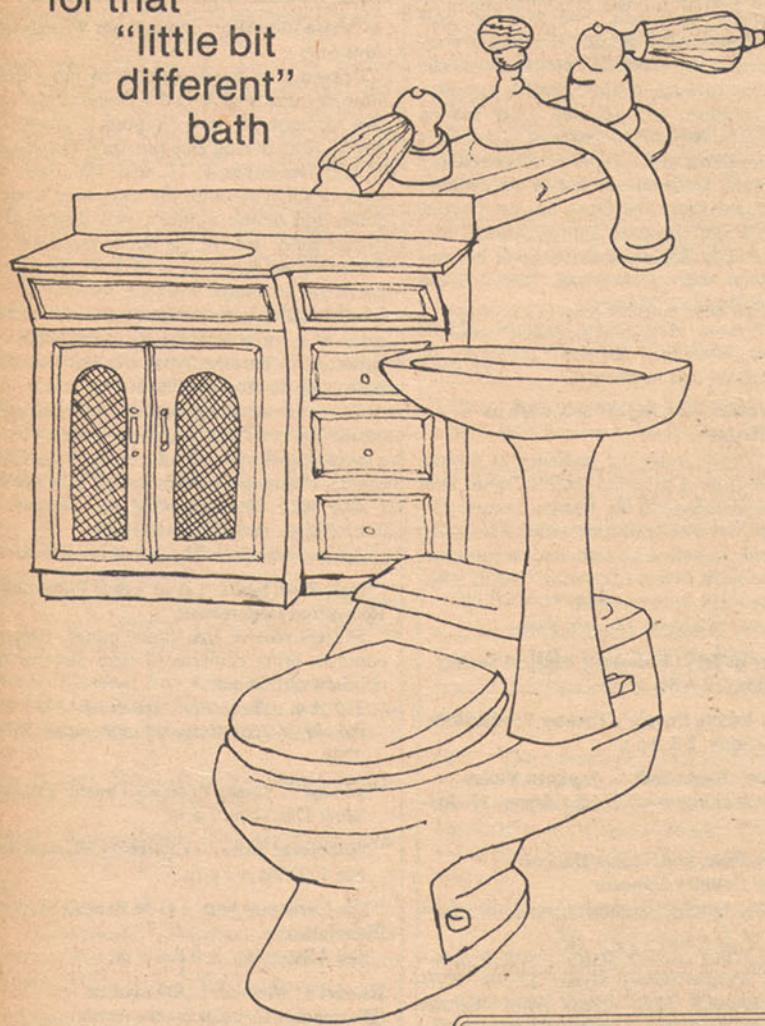
The Audubon Society has conducted a Christ-
mas bird count every year since 1900. Each count
area is a fifteen-mile-wide circle that must be
counted in a single day. Everyone agrees that the
count may be off by thousands, but much useful
information about local bird populations is gained
by comparing the results of different years. The
Washtenaw count area has been divided into eight
regions, and prospective participants should call
one of the eight region leaders: Tom and Art
Carpenter, 722-6559; Charles Steinbach,
426-4363; Andy Retzloff, 426-3171; Dick Wolin-
ski, 973-9817; Dave Baker, 665-4578; Wayne
Behling, 434-2048; Janet and Steve Hinshaw,
769-2371; and Roger and Barbara Wykes,
769-6482. Small fee (around \$2) to defray costs of
publishing results in *American Birds*. Followed at
6 p.m. by a potluck at 505 Burson Place (\$1 to
cover cost of meat, drinks, and paper goods). To
make reservations and find out what food to bring,
call Margaret Brudon at 973-2104 by December
13.

"The Christmas Star": U-M Exhibit Museum Planetary

See 4 Saturday. 11:30 a.m., 2, 3, & 4 p.m.

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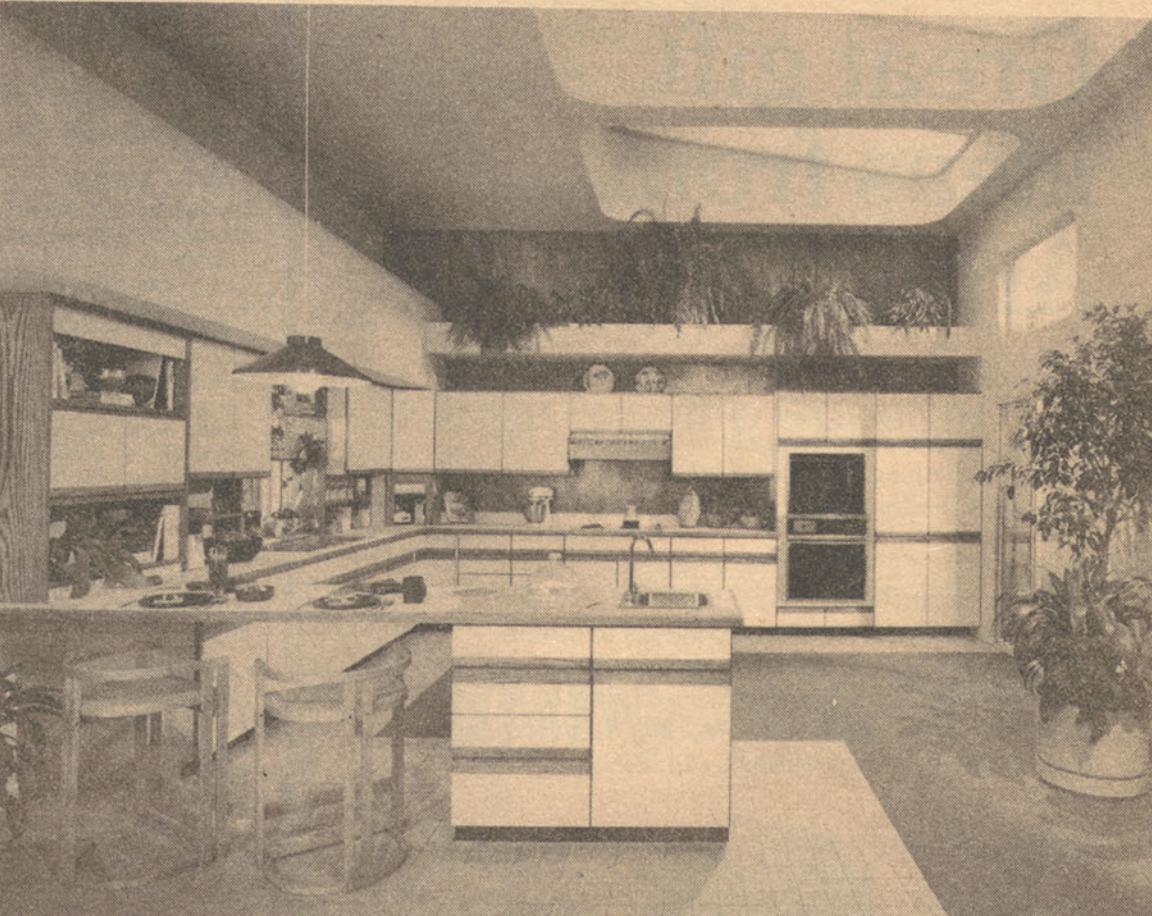
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Contra, Quadrille, and Square Dances:
Cobblestone Country Dancers
All dances taught; beginners welcome. Live
music.

6-8 p.m. (19th century styles: free); 8 p.m.-
midnight (contemporary styles: \$2.50). Webster
Community Hall, across from Webster
Church on Webster Church Rd. (take Miller
west to Zeeb, north to Jay, north onto Webster
Church.) 662-9325.

★ "The Ann Arbor Christmas Play": Rudolf
Steiner Institute
Katherine Katz directs the Rudolf Steiner Acting
Group in a performance of this adaptation of
two medieval English plays, "The Paradise Play"
and "The Nativity Play." Children welcome; not
likely to be appreciated by children under 6. Refreshments.

7:30-9 p.m., 1923 Geddes. Free. 662-6398.

"Amahl and the Night Visitors": St. Andrew's
Players
See 17 Friday. 8 p.m.

"A (Holiday) Bun Dance": Ann Arbor Learning
Network/Open Forum Theater Company
A showing of "It's A Wonderful Life" (Frank
Capra, 1946) with Jimmy Stewart and Donna
Reed, followed by "a bun dance," a fun-filled
"abundance," organizers say, of music, comedy,
dancing, and audience participation. Includes a
dance and floor show by the Open Forum Theater
Company, a Detroit-based improvisational theater
troupe; music and comedy by Steve Bhaerman
and Bob Houle; dance music by the Modular Jam
band; and more. Refreshments and prizes.

8:30-10:45 p.m. (film); 10:45 p.m.-2 a.m.
(dance and show), Ann Arbor Armory, 223 E.
Ann. \$5 (film only, \$2; dance & show only, \$4).
665-9177 (anytime) or 973-1546 (eves. and
weekends).

FILMS

ACTION. "The Last Metro" (Francois Truffaut,
1980). Catherine Deneuve. French, subtitles. Nat.
Sci., 7 & 9:30 p.m. AAFC. "Woman in the
Dunes" (Hiroshi Teshigahara, 1964). Man's adaptation
to captivity. Japanese, subtitles. MLB 4, 7
p.m. "Hiroshima, Mon Amour" (Alain Resnais,
1959). Tragic love affair between French actress
and Japanese architect during WW II. MLB 4,
9:15 p.m. AALN. "It's A Wonderful Life"
(Frank Capra, 1946). Jimmy Stewart, Donna
Reed. Ann Arbor Armory, 223 E. Ann, 8:30 p.m.
CFT. "The Beatles Forever" Rare footage of
concert and television appearances by the Beatles.
Mich., 7 & 10:15 p.m. CG. "It Happened One
Night" (Frank Capra, 1934). Clark Gable, Claudette
Colbert. Lorch, 7 p.m. "Lost Horizon" (Frank
Capra, 1937). Survivors of an airplane
crash find utopia in Shangri-la. Lorch, 9 p.m.
CLC. "Oliver!" (Carol Reed, 1968). Oliver Reed,
Ron Moody. SA, 7:30 & 9:30 p.m. C2. "Amarcord"
(Federico Fellini, 1974). Nostalgic boyhood
memories of pre-war Italy. Italian, subtitles. AH
A, 7 & 9:15 p.m.

★ "Prize Ride Day": Ann Arbor Transportation
Authority
Drawings of prizes donated by more than fifty
local merchants in AATA's "Prize Ride" promotion.
A book of prize coupons is given to every
AATA rider during free fare days (November 26-
27 and December 4, 11, and 18). Each coupon
must be filled out with the contestant's name,
address, and phone number, and deposited in the
"Prize Ride" box in the donor merchant's store.
All prizes are worth at least \$100, and the grand
prizes are an escape weekend for two to Weber's
Inn, including use of a limousine and a shopping
spree at a local store to be announced; a mini-
vacation to Toronto from Conlin Travel; and a
year's pass to the Fox Village Theater.

The drawings are preceded by Christmas music
on the Barton Theater Organ by Henry Aldridge,
a carol sing-along, and a showing of the Christmas
classic, "Miracle on 34th Street" (George Seaton,
1947), with Maureen O'Hara, Natalie Wood,
John Payne, and Edmund Gwenn.

2 p.m., Michigan Theater. Free. 973-6500.

"Skate With Santa": Ann Arbor Parks and
Recreation Department
Skaters receive free candy canes. Parents welcome
to bring cameras to take pictures of their
children with Santa.

2-5 p.m., Buhr Park Ice Rink, 2751 Packard
Rd. \$1.25 (youth age 17 and under, 75¢). 971-
3228.

"Scrooge": Young People's Theater Productions
See 9 Thursday. 2 & 8 p.m.

U-M Women's Basketball vs. Saginaw Valley
Time to be announced. Crisler Arena. \$1. 763-
2159.

Contra, Quadrille, and Square Dances:
Cobblestone Country Dancers
All dances taught; beginners welcome. Live
music.

6-8 p.m. (19th century styles: free); 8 p.m.-
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Rd. \$1.25 (youth age 17 and under, 75¢). 971-
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"Scrooge": Young People's Theater Productions
See 9 Thursday. 2 p.m.

"Nutcracker Ballet": University Musical Society
See 17 Friday. 2 & 8 p.m.

"The Christmas Star": U-M Exhibit Museum
Planetarium
See 4 Saturday. 2, 3 & 4 p.m.

Handel's "Messiah": Ars Musica
(Washtenaw Council for the Arts)
Ars Musica's 1980 American premiere of Handel's complete "Messiah" on original instruments was broadcast live throughout the country on National Public Radio. That performance was a major triumph, both locally and nationally, for Ann Arbor's acclaimed original-instruments baroque ensemble. This year, Ars Musica performs parts one and two of Handel's Christmas oratorio. Once again, Edward Parmentier directs his own chorus, the Ann Arbor Consort of Voices. The *New Yorker* reviewer called this chorus "stunning." Guest vocal soloists are Ann Arborite Ellen Hargis, Stephen Richards of England, Carmen Cavallero of Highland Park, and Larry Vot of Maryland.

3 & 8 p.m., Bethlehem United Church of Christ,
423 S. Fourth Ave. Tickets \$7.50-\$10 at the
Michigan Theater and (if available) at the door.
662-3976.

Ars Musica performs Handel's "Messiah" on
original instruments, Sun., Dec., Dec. 19.

"Amahl and the Night Visitors": St. Andrew's
Players (WCA)
See 17 Friday. 4 p.m.

★ Christmas Caroling: Sierra Club
Caroling on the Old West Side, followed by a
potluck supper.
6 p.m. Meet at 1728 Charlton (off Reavena from
W. Huron). Free. 663-8305.

FILMS

AATA. "Miracle on 34th Street" (George Seaton,
1947). See Events. FREE. Mich., 2 p.m. CFT.
"Charlotte's Web" (Charles Nichols, Iwao Takamoto,
1972). Animated film of the classic children's tale by E.B. White. Mich., 2, 5:15 & 8:30
p.m. "Warner Brothers Cartoons" Animated
favorites, including Daffy Duck, Bugs Bunny, and
others. Mich., 3:45 & 7 p.m. CLC. "Oliver!" Ron
Moody, Oliver Reed. SA, 2 p.m.

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19 SUNDAY

★ "Prize Ride Day": Ann Arbor Transportation Authority

Drawings of prizes donated by more than fifty local merchants in AATA's "Prize Ride" promotion. A book of prize coupons is given to every AATA rider during free fare days (November 26-27 and December 4, 11, and 18). Each coupon must be filled out with the contestant's name, address, and phone number, and deposited in the "Prize Ride" box in the donor merchant's store. All prizes are worth at least \$100, and the grand prizes are an escape weekend for two to Weber's Inn, including use of a limousine and a shopping spree at a local store to be announced; a mini-vacation to Toronto from Conlin Travel; and a year's pass to the Fox Village Theater.

The drawings are preceded by Christmas music on the Barton Theater Organ by Henry Aldridge, a carol sing-along, and a showing of the Christmas classic, "Miracle on 34th Street" (George Seaton, 1947), with Maureen O'Hara, Natalie Wood, John Payne, and Edmund Gwenn.

2 p.m., Michigan Theater. Free. 973-6500.

"Skate With Santa": Ann Arbor Parks and Recreation Department

Skaters receive free candy canes. Parents welcome to bring cameras to take pictures of their children with Santa.

2-5 p.m., Buhr Park Ice Rink, 2751 Packard Rd. \$1.25 (youth age 17 and under, 75¢). 971-3228.

"Scrooge": Young People's Theater Productions See 9 Thursday. 2 p.m.

"Nutcracker Ballet": University Musical Society See 17 Friday. 2 p.m.

"The Christmas Star": U-M Exhibit Museum Planetarium See 4 Saturday. 2, 3 & 4 p.m.

Handel's "Messiah": Ars Musica (Washtenaw Council for the Arts)

Ars Musica's 1980 American premiere of Handel's complete "Messiah" on original instruments was broadcast live throughout the country on National Public Radio. That performance was a major triumph, both locally and nationally, for Ann Arbor's acclaimed original-instruments baroque ensemble. This year, Ars Musica performs parts one and two of Handel's Christmas oratorio. Once again, Edward Parmentier directs his own chorus, the Ann Arbor Consort of Voices. The *New Yorker* reviewer called this chorus "stunning." Guest vocal soloists are Ann Arborite Ellen Hargis, Stephen Richards of England, Carmen Cavallero of Highland Park, and Larry Vot of Maryland.

3 & 8 p.m., Bethlehem United Church of Christ, 423 S. Fourth Ave. Tickets \$7.50-\$10 at the Michigan Theater and (if available) at the door. 662-3976.



Ars Musica performs Handel's "Messiah" on original instruments, Sun., Dec., Dec. 19.

"Amahl and the Night Visitors": St. Andrew's Players (WCA)

See 17 Friday. 4 p.m.

★ Christmas Caroling: Sierra Club

Caroling on the Old West Side, followed by a potluck supper.

6 p.m. Meet at 1728 Charlton (off Reavena from W. Huron). Free. 663-8305.

FILMS

AATA. "Miracle on 34th Street" (George Seaton, 1947). See Events. FREE. Mich., 2 p.m. CFT. "Charlotte's Web" (Charles Nichols, Iwao Takamoto, 1972). Animated film of the classic children's tale by E.B. White. Mich., 2, 5:15 & 8:30 p.m. "Warner Brothers Cartoons" Animated favorites, including Daffy Duck, Bugs Bunny, and others. Mich., 3:45 & 7 p.m. CLC. "Oliver!" Ron Moody, Oliver Reed. SA, 2 p.m.

20 MONDAY

Youth Holiday Day Camp: Washtenaw County Parks and Recreation Commission

Supervised recreational activities include movies, games, crafts, story-telling, and daily special events. Participants must be enrolled in elementary school. Section I meets December 20-23; Section II meets December 27-30. Bring a sack lunch.

8:30 a.m.-5 p.m., County Recreation Center, 4133 Washtenaw (entrance on Hogback). \$25 per section or \$8 per day. Registration required by December 15. 973-2575.

"Family Christmas Concert: Festival Christmas IV": Ann Arbor Cantata Singers

This community group, directed by Bradley Bloom, presents a balanced mix of the familiar and the unfamiliar for its popular Christmas concert. The program includes traditional American and foreign carols from the Renaissance to modern times. Also, a singalong of carols from the hymnal. The program concludes with all singing the "Hallelujah" chorus together. The Cantata Singers' new Christmas album, "Festival Christmas II," is on sale at this concert.

7 p.m., Bethlehem United Church of Christ, 423 S. Fourth Avenue. Tickets \$3.50 (children, \$1.50) at the door. 971-0244.

*Monthly Meeting: Ann Arbor Stamp Club

Club business, stamp trading, and a Christmas party. All invited, from novices to experienced collectors.

7:30-10 p.m., Salvation Army Citadel, 100 Arana. Free. 761-5859, 996-0098.

"Scrooge": Young People's Theater Productions

See 9 Thursday. 8 p.m.

FILMS

CFT. "Casablanca" (Michael Curtiz, 1943). Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet. Mich., 1, 3, 7:15 & 9 p.m.

21 TUESDAY

"Magical Mystery Tour": Minicamp for Kids

An all-day excursion for children ages 5 and up to Abbot's Magic Factory in Colon and to the Magic Museum in Marshall. Also, a movie. Minicamp is also offering a trip to the Toledo Art Museum and a visit with Toledo glassblower Nick Labino (December 23) and a New Year's Eve Slumber Party (December 31-January 1).

9 a.m.-4 p.m. Children may arrive as early as 7:30 a.m. and stay as late as 5:30 p.m. \$22. For reservations and location, call 994-0749.

*Movie Day: Ann Arbor Public Library

Two separate programs of short films, one for pre-schoolers and one for kindergarteners and up. Seating limited; first come, first seated.

9:30 a.m. (pre-schoolers), 10 a.m. (kindergarteners and up), Ann Arbor Public Library. Free. 994-2345.

*"What Is Effective Treatment for Alcoholism?"

Mercywood Hospital Substance Abuse Discussions

See 7 Tuesday, 7 p.m.

*Christmas Party: Ann Arbor Camera Club

Bring your favorite slides and prints to show. Also, bring a dessert or beverage. All invited.

7:30 p.m., 1614 Harbal (off Laird between Plymouth and Broadway). Free. If you plan to come, call 663-3763.

"Scrooge": Young People's Theater Productions

See 9 Thursday. 8 p.m.

FILMS

CFT. "Casablanca" (Michael Curtiz, 1943). Humphrey Bogart, Ingrid Bergman, Sydney Greenstreet. Mich., 1, 3, 7:15 & 9 p.m.

22 WEDNESDAY

*Drop-In Storytimes: Ann Arbor Public Library

See 7 Tuesday. 2:30-3 p.m.

"Santa on Ice": Ann Arbor Parks and Recreation Department

A Christmas party for all ages. Candy canes and pictures with Santa.

7:30-9:30 p.m., Veterans Park Ice Arena, 2150 Jackson Rd. \$2 (youth age 17 and under, \$1.50). 761-7240.

*General Meeting: Sierra Club

Find out how to buy the cross country skis you need. Discussion includes types (waxed or

unwaxed, wood or fiberglass), widths, side-cuts, and boot and binding combinations.

7:30 p.m., upstairs at the Heidelberg Restaurant, 215 N. Main. Free. 663-9661.

"Scrooge": Young People's Theater Productions

See 9 Thursday. 8 p.m.

FILMS

CFT. "The Sound of Music" (Robert Wise, 1965). Julie Andrews. Epic Rodgers and Hammerstein musical. Mich., 1, 4:15 & 7:30 p.m.

23 THURSDAY

"Scrooge": Young People's Theater Productions

See 9 Thursday. 8 p.m.

FILMS

CFT. "The Sound of Music" (Robert Wise, 1965). Julie Andrews. Mich., 1, 3, 7:15 & 9 p.m.

24 FRIDAY

FILMS

No films scheduled.

25 SATURDAY

FILMS

CFT. "The Adventures of Robin Hood" (Michael Curtiz, William Keighley, 1938). Errol Flynn, Olivia de Havilland, Basil Rathbone. Mich., 3:20, 7 & 10:30 p.m. "Captain Blood" (Michael Curtiz, 1935). Errol Flynn, Basil Rathbone. Mich., 5:15 & 8:50 p.m.

26 SUNDAY

*4th Annual Winter Party: Washtenaw County Parks and Recreation Commission Nature Walk

WCPARC naturalist Matt Heumann leads a short, brisk hike through the wintry woods. Afterwards, retire to the nature cabin for warm drinks, goodies to eat, and homemade musical entertainment. Bring a holiday pastry or beverage.

10 a.m., Park Lyndon South, N. Territorial (1 mile east of US-23). Free. 973-2575.

"The Christmas Star":

U-M Exhibit Museum Planetarium

See 4 Saturday. 2, 3 & 4 p.m.

FILMS

CFT. "The Adventures of Robin Hood" (Michael Curtiz, William Keighley, 1938). Errol Flynn, Basil Rathbone, Olivia de Havilland. Mich., 3, 7 & 10:30 p.m. "Captain Blood" (Michael Curtiz, 1935). Errol Flynn, Olivia de Havilland, Basil Rathbone. Swashbuckling pirate adventure. Mich., 5:15 & 8:50 p.m.

27 MONDAY

Youth Holiday Day Camp: Washtenaw County Parks and Recreation Commission

See 20 Monday. 8:30 a.m.-5 p.m.

"The Christmas Star":

U-M Exhibit Museum Planetarium

See 4 Saturday. 2 & 3 p.m.

*Bi-Weekly Meeting: Diabetes Support Group

See 13 Monday. This week, "Coping with the Holiday Season." 7-9 p.m.

U-M Men's Basketball vs. Florida A & M

7:30 p.m., Crisler Arena. \$5. 764-0247.

FILMS

No films.

28 TUESDAY

*Movie Day: Ann Arbor Public Library

See 21 Tuesday. 9:30 & 10 a.m.

"The Christmas Star":

U-M Exhibit Museum Planetarium

See 4 Saturday. 2 & 3 p.m.

*"How to Get an Alcoholic to Treatment":

Mercywood Hospital Substance Abuse Discussions

See 7 Tuesday. 7 p.m.

*Monthly Meeting: Hospice of Washtenaw

A bereavement support group for all those who are grieving or anticipating a loss.

7:30-9:30 p.m., 2530 S. Main. Free. 995-1995.



Darry Dusibier

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119 E. Liberty, Formerly of Harris Hall, Ann Arbor, 665-6322



Matthew C. Hoffmann
jewelry design

340 MAYNARD ST ANN ARBOR 665-7692

FILMS

No films.

29 WEDNESDAY

"The Christmas Star":
U-M Exhibit Museum Planetarium
See 4 Saturday, 2 & 3 p.m.

★ **Drop-in Storytimes: Ann Arbor Public Library**
See 7 Tuesday, 2:30-3 p.m.

U-M Women's Basketball: Domino's Tournament
Participants include Toledo, Cincinnati, and
Syracuse.
5 & 7 p.m., Crisler Arena. \$1. 763-2159.

"On the Fourth Day of Christmas: A Festival":
Washtenaw County Word of God Community

Ann Arborite Don Hart directs a performance
of his Christmas play, "One Sleepy Night." This
light, family entertainment is followed by a
Christmas carol sing-along to the music of the
Barton theater organ. Refreshments.
7:30 p.m., Michigan Theater. \$3 (children,
\$1.50). 668-8480.

"Nutty New Year": Ann Arbor
Parks and Recreation Department
Live band at center ice. Second in a series of
"Ice Rink Rock 'n' Roll" parties.
8:30-11:30 p.m., Veterans Park Ice Arena,
2150 Jackson Rd. \$3. (Skate rentals available
for \$1). 761-7240.

FILMS

No films.

30 THURSDAY

"The Christmas Star":
U-M Exhibit Museum Planetarium
See 4 Saturday, 2 & 3 p.m.

U-M Women's Basketball: Domino's Tournament
See 29 Wednesday, 2 & 4 p.m.

U-M Men's Basketball vs. Pennsylvania
7:30 p.m., Crisler Arena. \$5. 764-0247.

★ **Full Moon Meditation Ceremony**
Stanley Zurawski, proprietor of a local isolation
tank, leads all who are interested in "establishing
contact with our Higher Self and thereby having
access to the Universal Consciousness." All invited.
8 p.m. Free. Friends' Meeting House, 1420 Hill.
434-7445.

FILMS

CFT. "The General" (Buster Keaton, 1926).
Buster Keaton battles the Union Army in classic
comedy. Mich., 4:30 & 7:30 p.m. **"The Gold
Rush"** (Charles Chaplin, 1925). Valiant tramp
prospects for gold in Alaska.

31 FRIDAY

"The Christmas Star":
U-M Exhibit Museum Planetarium
See 4 Saturday, 2 & 3 p.m.

FILMS

No films.

GALLERIES & EXHIBITS

Alice Simsar Gallery
301 North Main. 665-4883.
Hours: Tues.-Sat. 10 a.m.-5 p.m. Closed December 24-January 4.

JULIAN STANCZAK: Acrylic Paintings
December 4-January 8.

This Polish-born printmaker was one of the first visual artists to explore what is popularly known as "Op Art." Stanczak is a recognized pioneer in the use of a rigidly logical abstract style to stimulate the mind to perceive phenomena such as glowing colors and pulsations of light, which are not empirically present in the painting. One aim of this kind of painting is to provoke viewers

to measure the facts of what the eyes see against the truth of what the mind finally perceives.

Ann Arbor Art Association

117 West Liberty. 994-8004.

Hours: Mon.-Sat. 10 a.m.-6 p.m. (Fri. until 9 p.m.); Sun. before Christmas, 1-5 p.m. December 24 10 a.m.-4 p.m.

HOLIDAY GIFTS '82

November 26-December 30.

Juried show of arts and crafts by regional artists. Media include blown and stained glass, etchings, ceramics, decorative iron, fiber, paper designs, quilting, jewelry, wood, and weaving. Features items appropriate for holiday gifts, with prices \$3 and up.



Chris Roberts-Antieau's soft-sculpture clown is part of the Ann Arbor Art Association's "Holiday Gifts '82" exhibit, Nov. 26-Dec. 30.

Ann Arbor Hands On Museum

219 East Huron (entrance on North Fifth Avenue). 995-KIDS.

Hours: Wed.-Fri. 1:30-5:30 p.m.; Sat. 10 a.m.-5 p.m.; Sun 1-5 p.m. Closed December 24-25 and 31.

Admission: Adults, \$2; children, students, and seniors, \$1; families, \$5.

Two floors of science and technology exhibits for kids in the renovated old fire house. First-floor exhibits teach self-awareness. Playful, intriguing experiments test such things as peripheral vision and reaction time. A computer tells you the nutritional value of what you eat for lunch. Second-floor exhibits explore the workings of the world around us through things like a hand-crank generator, a hot air balloon, a sound reflecting dish, toy tops from many lands, and lots more.

Ann Arbor Public Library

343 South Fifth Avenue. 994-2333.

Hours: Mon. 10 a.m.-9 p.m.; Tues.-Fri. 9 a.m.-9 p.m.; Sat. 9 a.m.-6 p.m.; Sun. 1-5 p.m. Closed December 24-26 and 31.

CHILDREN'S BOOK WEEK ART DISPLAY

November 15-December 10.

Art work by local schoolchildren in the Youth Department of the Main Library and at all three branches.

U-M CONTINUING EDUCATION

ART STUDENTS

December 2-January 3.

In the Main Library Meeting Room, art work by students of Kay Gould.

ARS MUSICA DISPLAY

All month.

In the Main Library lobby, an exhibit showing the history of Ann Arbor's world-renowned original-instruments baroque ensemble. Includes photographs of the first rehearsal in 1970 in the basement of the home of Ars Musica founder and director Lyn Lawless, photographs from the 1982 Stratford Summer Music festival, various posters,

and two 18th-century oboe reproductions made by Ars Musica oboist Grant Moore.

Bentley Historical Library

1150 Beal Avenue, North Campus. 764-3482.

Hours: Mon.-Fri. 9 a.m.-5 p.m.; Sat. 9 a.m.-12:30 p.m.

SELECTIONS FROM THE MICHIGAN HISTORICAL COLLECTIONS

November 15-December 24.

Features several books, periodicals, and other written materials illustrating the breadth of the library's holdings. Included are materials on politics, literature, exploration, military affairs, religion, ethnicity, immigration, and temperance and prohibition.

Blixt Gallery

229 Nickels Arcade. 662-0282.

Hours: Mon.-Fri. 10 a.m.-5 p.m.; Sat. 11 a.m.-5 p.m.

STEVE WILLIAMS: Abstract Photographic Paintings

December 1-January 30.

Williams peels back the coating on Kodak instant film and mixes the chemicals in the film with acrylic paint. The final product, which he mounts like a photograph, looks something like a tile painted with abstract, geometric designs. Williams is a local artist whose photographic paintings won the photography award at Artworlds' Storefront Show. Artist's reception, December 3, 6-9 p.m.

Clare Spitzer Works of Art

2007 Pauline Court. 662-8914.

Hours: Browsing days each week and by appointment.

TOYS & GADGETS

November 20-into January.

Paintings, sculpture, graphics, and crafts with a seasonal appeal by selected artists, many of whom were formerly associated with Spitzer's old Gallery One. The emphasis of this show is on wit and parody. Exhibited works include the oil-on-masonry "Taffy Twins" and the puppet sculpture "Homestead," both by Bruce Thayer, a Michigan artist now living in Chicago. Also, "Kriegmutter (Mother of War)" and "The Great Swiss Mountain Viewer," two ceramic sculptures by Darvin Luginbuhl.

William L. Clements Library

South University at Tappan. 764-2347.

Hours: Mon.-Fri. 9 a.m.-noon; 1-5 p.m. Closed December 23-January 2.

CHRISTMAS EXHIBIT

December 1-22.

A potpourri of American Christmases. Books, letters, manuscripts, illustrations, toys, and other items relating to American Christmas traditions, including the Christmas tree, Santa Claus, and gift-giving. An annual exhibit, always different.

Contemporary Graphics

548 South Main. 665-9868.

Hours: Tues.-Fri. 11 a.m.-6 p.m.; Sat. 10 a.m.-4 p.m.

GRACIELA RODO BOULANGER: Lithographs and Etchings

All month.

Limited edition of lithographs and etchings by this widely-exhibited Bolivian artist whose work is noted for its vibrantly stylized figurative designs and its rapturous use of color.

De Graaf-Forsythe Galleries

201 Nickels Arcade. 663-0918.

Hours: Tues.-Sat. 10 a.m.-5 p.m. and by appointment.

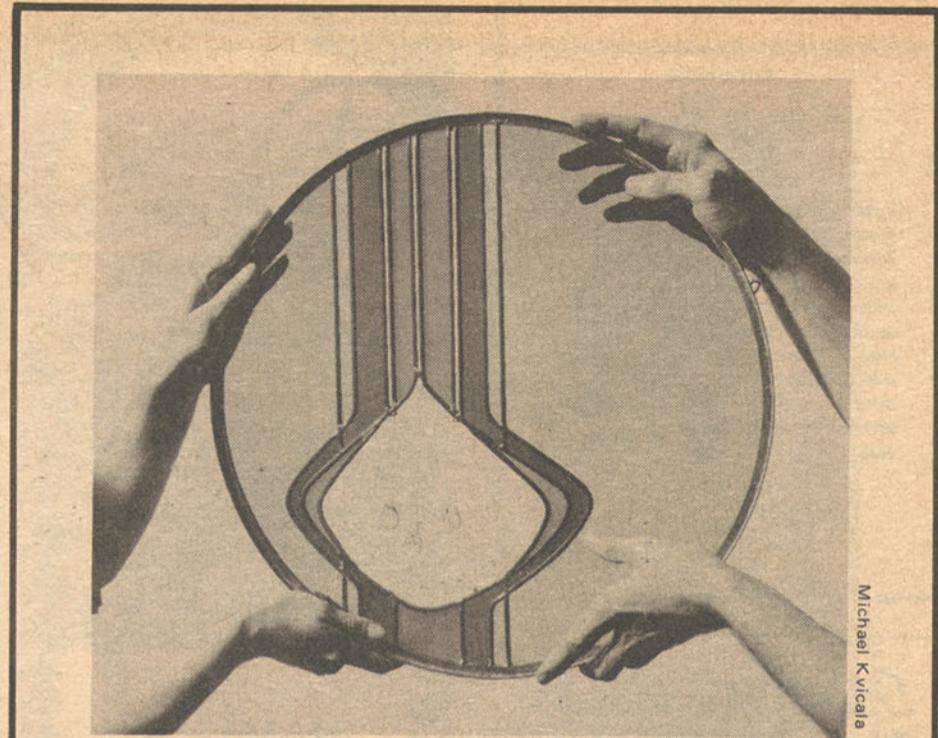
JON CARSMAN: Paintings

November 19-December 24.

This New York City artist's acrylics and watercolors focus attention upon American landscapes and architecture. Carsman calls himself a "realist" and explains, "I want to give you a feel of what it was like to be there when I was." Also this month, selected works by favorite gallery artists, including Chuang Che, Stefan Davidek, Clayton Pond, Fernando Ramos Prida, Eduardo Tamariz, and Ruffino Tamayo.

Eskimo Art, Inc.

527 E. Liberty (Michigan Theater Building), Suite



Michael K Vicicala

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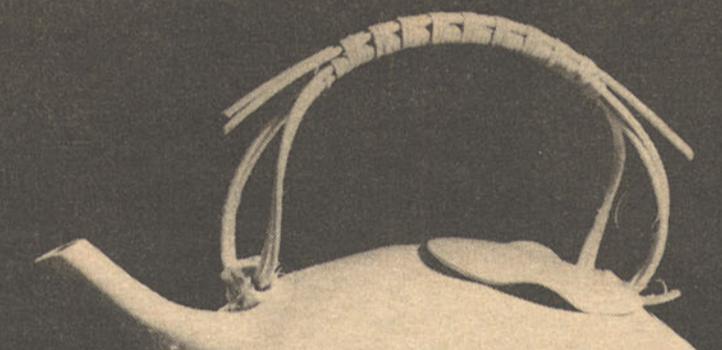


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CAPE DORSET PRINTS 1982

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Limited selection still available. 1983 Cape Dorset calendars are now available.

BELCHER ISLAND BIRDS

December 1-10.

Sculpture exhibit.

Ford Gallery

Ford Hall (near McKenny Union), EMU campus, Ypsilanti, 487-1268.

Hours: Mon.-Fri. 8 a.m.-5 p.m.

ANNUAL FACULTY EXHIBITION

November 29-December 17.

Media include sculpture, drawing, printmaking, painting, textiles, jewelry, and various multimedia combinations.

FoxFarm Pottery

Godfrey Building lower level, Kerytown, 410 North Fifth Avenue, 663-5122.

Hours: Mon.-Fri. 9:30 a.m.-5:30 p.m.; Sat. 9 a.m.-5 p.m.

Owners Jan Genzinger and Lori Gotts have set up a working studio in the Godfrey Building basement. They plan to move their salesroom downstairs in January. One of the two is almost always at work in the studio. All are invited to watch Benzinger throw and trim pots on the potter's wheel or Gotts roll out pieces of clay.

Great Frame-Up

4040 Washtenaw, 971-4276.

Hours: Mon.-Fri. 10 a.m.-9 p.m.; Sat. 10 a.m.-6 p.m.; Sun. noon-5 p.m.

KIM HILL AND PETER WESTERMAN:

Photographs

November 16-December 16.

Black and white abstract photographs by Hill, a U-M graduate student, and 35mm color scenic and wildlife photographs by Westerman, one of the founders of the Artworlds Photographic Society.

Hatcher Library Rare Book Room

711 Hatcher Library, U-M campus, 764-9377.

Hours: Mon.-Fri. 1-5 p.m.; Sat. 10 a.m.-noon.

PAPYRI

November 15-December 23.

An assortment of second- through fourth-century A.D. Egyptian manuscripts on papyrus from the U-M collection, one of the largest collections of ancient papyri in the Western world. The language of these manuscripts is chiefly Greek. Many document daily life in Egypt, and some are Biblical documents, including manuscripts of the early Epistles of St. Paul.

Intermedia Gallery

McKenny Union, EMU campus, 487-1268.

Hours: Mon.-Thurs. 11 a.m.-6 p.m.; Fri., 11 a.m.-4 p.m.

TEXTILE SHOW

November 29-December 10.

Undergraduate and graduate juried show.

Kelsey Museum of Ancient and Medieval Archaeology

434 South State, 764-9304.

Hours: Mon.-Fri. 9 a.m.-4 p.m.; Sat.-Sun., 1-4 p.m. Closed December 23-January 2.

WONDROUS GLASS:

Reflections on the World of Rome

July 20-December 12.

The art of glass in the Roman Empire, featuring approximately two hundred glass objects from the Museum's own collection. Almost all of it was excavated by U-M between 1924 and 1935 at the Roman site of Karanis, in Egypt. This material has never been exhibited before. Scholars say it's one of the critical collections of excavated Roman glass. Also, masterpiece-quality specimens of Roman luxury glasses borrowed from other museums.

Lotus Gallery

119 East Liberty, 665-6322.

Hours: Tues.-Thurs. 11 a.m.-5:30 p.m.; Fri. 11 a.m.-9 p.m.; Sat. 11 a.m.-5 p.m.

GALLERY ARTISTS

All month.

Chinese and Japanese prints and paintings; antique Oriental art in porcelain, ivory, bronze, and other materials; fine antique and modern jade jewelry; select examples of American Indian pottery, baskets, kachinas, and rugs; and Western art and antiques.

Lotus Gallery II

119 East Liberty (lower level), 665-6322.

Hours: Tues.-Thurs. 11 a.m.-5:30 p.m.; Fri. 11 a.m.-9 p.m.; Sat. 11 a.m.-5 p.m.

GALLERY ARTISTS

All month.

Features the work of artists in various media who show or have shown at the Ann Arbor art fairs.

Menagerie

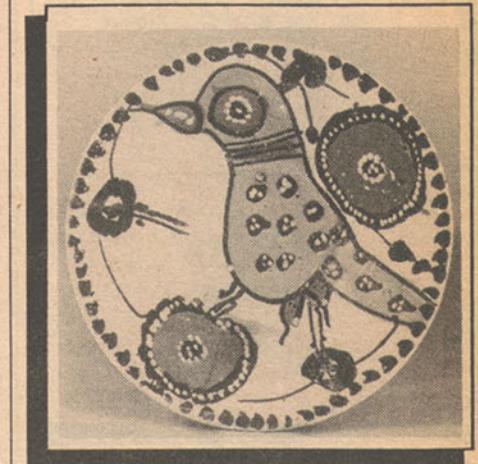
323 East William, 665-7366.

Hours: Mon.-Sat. noon-6 p.m.

FREEDOM LALIOS: "Photostallations"

All month.

Recent color still lifes by this Czechoslovakian-born Wayne State photography student.



This 10th-11th century Persian footed dish is on view at the U-M Museum of Art as part of the exhibit of "Major Works from the Collection of John Philip Kassebaum," Nov. 13-Jan. 16.

Museum of Art

South State at South University, 763-1231.

Hours: Tues.-Fri. 10 a.m.-4 p.m.; Sat.-Sun. 1-5 p.m. (Free docent-guided tours of featured exhibits held Tues.-Fri. 10:20-12:30 p.m., and Sun. at 2 p.m. Group tours can be arranged.) Closed December 24-January 3.

MAJOR WORKS FROM THE COLLECTION OF JOHN PHILIP KASSEBAUM

November 13-January 16.

About fifty 16th and 17th century European and Mediterranean ceramics from the collection of John Philip Kassebaum. These are mostly tin- and lead-glazed earthenwares chosen to illustrate Kassebaum's appreciation of the vital connection between painted design and ceramic shape.

THE NUDE

December 11-February 27.

An exhibit drawn from U-M's collections. It presents the history of the nude from ancient times to the present in various media, including prints, drawings, sculpture, photographs, and paintings.

Native Man Galleries

Godfrey Building, Kerytown, 410 North Fourth Avenue (below Workbench), 994-3106.

Hours: Mon.-Sat. 10 a.m.-5 p.m.

THE ART OF NEW GUINEA

November 18-December 18.

Masks and figures from all areas of the Sepik River and its tributaries, a group of totemic bird images, traditional forms of body ornamentation and jewelry, and utilitarian baskets, bowls, arrows, and spoons. Items in the exhibit are chosen for a strength of conception and form which gives them appeal beyond their place of origin as works of art. After this special four-week show, Native Man Galleries returns to its usual location at 1130 Olivia.

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Nourse Gallery
155 East Hoover, 769-2120.
Hours: Tues.-Sat. 9 a.m.-5:30 p.m.
Frequently rotating exhibits of local artists.
December schedule to be announced.

Phoenix Gallery
225 South Ashley, 994-5151.
Hours: Tues.-Fri. 11 a.m.-5 p.m. and by appointment.

GALLERY ARTISTS
All month.

Rackham Gallery
Rackham Building, 915 East Washington, 764-8572.
Hours: To be arranged.

B.F.A. SHOW
Dates to be arranged.

Selective Art Gallery
3000 Washtenaw (at Platt), 973-1960.
Hours: Mon.-Fri. 10 a.m.-8 p.m.; Sat. 10 a.m.-6 p.m.

JEAN CLAUDE ROUSTE: Paintings
November 22-December 22.

The opening show of this new gallery features self-consciously primitive paintings on subjects taken from Haitian folklore by this contemporary Haitian artist. Also, a selection of wildlife graphic art.

Selby/Shevel Gallery
329 South Main, 761-6263.
Hours: Tues., Wed., & Sat. 10 a.m.-6 p.m.; Thurs.-Fri. 10 a.m.-9 p.m.; Sun. noon-5 p.m.

NEW ACQUISITIONS IN CLAY
All month.

Works by selected artists from around the country, including Jerry Berta, David Nelson, Susan and Steven Kemeneffy, and Joe Zeller. The exhibit features several very large pieces, including wall and floor sculptures and covered pots. Formerly the gallery in the Middle Earth, Selby/Shevel offers an expanded collection of American crafts and imported folk art.

Sixteen Hands
119 West Washington, 761-1110.
Hours: Mon.-Fri. 11 a.m.-9 p.m.; Sat. 10 a.m.-6 p.m.; Sun. noon-5 p.m.

GALLERY ARTISTS
All month.

A selection of gift items by Sixteen Hands' nearly forty gallery artists. Included for the first time is a variety of handmade clothing by Carol Furtado, Jill Damon, and four new gallery artists: Nancy Hauser, Ann Burian, Lisa Marra, and Julie Stone.

Slusser Gallery
Art and Architecture Building, Bonisteel Boulevard, North Campus, 764-0397.
Hours: Mon.-Fri. 9 a.m.-5 p.m.; Sat.-Sun. 9 a.m.-noon.

**"FROM SCIENCE TO ART":
Holography and Laser Art**
November 11-December 3.

Holography is commonly known as lensless three-dimensional photography, with a laser beam as light source. This exhibit of the work of holographic artists and scientists features the first public display of the work of Emmett Leith and Juris Upatnieks, who pioneered the development of laser holography as a practical scientific tool at U-M in 1963. In all, more than 30 works by several local and national artists and scientists.

B.F.A. STUDENT SHOW
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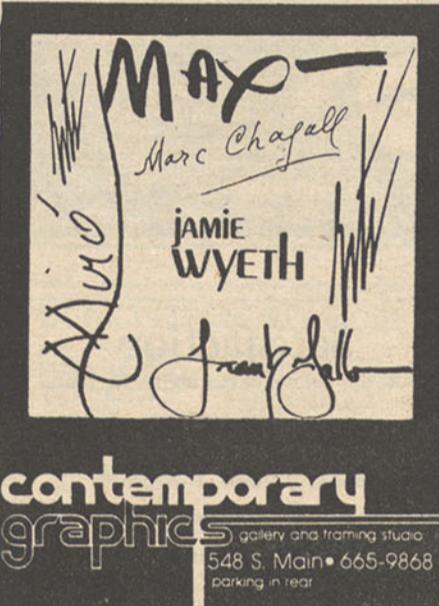
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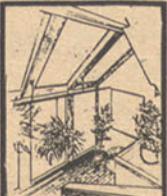
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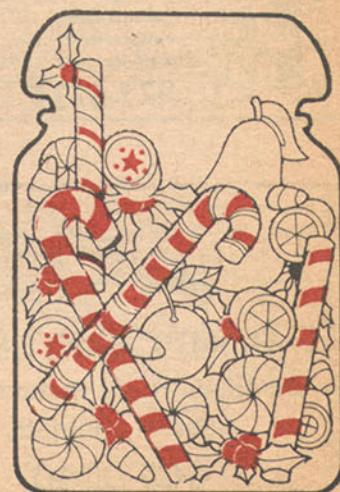
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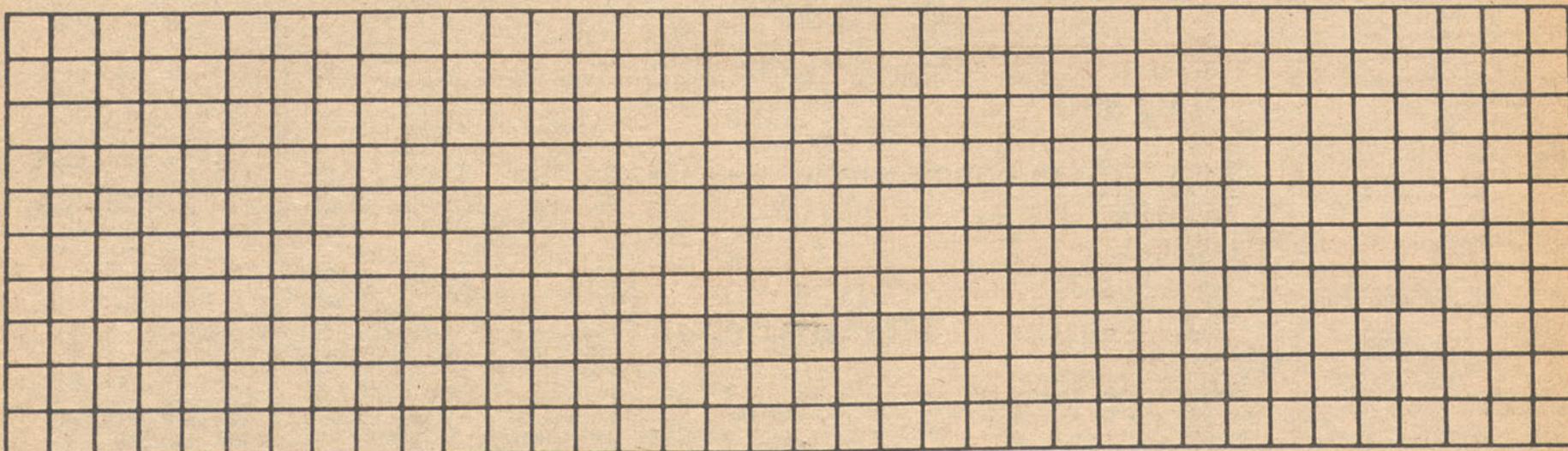
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CHANGES

This new sports hangout has learned from Fraser's

Banfield's Bar & Grill appeals to an older crowd of sports nuts.

In the strip shopping center at Packard and Platt, the Fireside Lounge has been transformed into Banfield's Bar & Grill. The new owners and operators are brothers Tom and Will Banfield and Gail Margoni, Tom's fiancee and director of sales for the Ann Arbor Holiday Inns. They've extended the bar's hours (it's now open eleven a.m. to two a.m., Monday through Saturday), brought in three big color TV sets that they keep constantly tuned to the all-sports cable channel, and mounted blown-up photographs of old Ann Arbor sports teams on all the walls. (Many of the photos, like one of Tom Harmon eluding a flock of tacklers, had been in the Michigan Stadium press box until its remodeling last summer.) The changes are all part of the new owners' campaign to transform the bar from a neighborhood lounge into a drawing point for sports-oriented types from all over town.

If that strategy sounds a lot like that of Fraser's Pub, just two miles down the road on Packard, it's not entirely a coincidence. Both Banfields formerly worked at Fraser's. Tom Banfield, who's stocky and pretty athletic-looking himself, says that the new bar will differ from Fraser's by going after a somewhat older crowd, an emphasis reflected both in the new

sound system (which plays oldies going back to the 1950's) and the comparatively pricey menu, which in addition to sandwiches, chili, and huge burgers (a one-third pound is \$2.25; a one-half pound is \$2.95), features a \$9.95 ten-ounce sirloin and a \$13.95 sixteen-ounce New York strip steak. All the meat comes from Knight's Market, Gail Margoni notes, while the soups are made from scratch by Tom and Will's mother, Joan Banfield.

As part of the image overhaul, the Fireside's country-and-western tunes have been pulled from the Seeburg jukebox. They'll be replaced by customers' favorites, Gail Margoni says, and the blocky, orange-lit machine will be retained. So will the gigantic stuffed moose head that presides over the entrance. "We were going to take it down," admits Margoni, "but we've gotten so many comments that people like it, I guess we'll keep it up."

Larry's will reopen as Trattoria Bongiovanni

Managed by none other than Peter DiLorenzi.

Larry's restaurant at 118 West Liberty closed its doors in mid-November, marking the end of Larry Bongiovanni's attempt to reproduce his successful Warren bar-and-burger restaurant in a small restaurant setting in downtown Ann Arbor. Local attorney Dennis Hayes has followed developments at the restaurant since representing its predecessor, Leopold Bloom's, during bankruptcy proceedings. He says that

Bongiovanni's problem may have been that the restaurant wasn't making enough to cover the sizeable debts it assumed from Bloom's.

Bongiovanni isn't writing off Ann Arbor yet, though. Mr. Flood's Party (which he acquired along with Bloom's from Ned Duke) will continue to operate, and before the end of the year the restaurant will reopen as **Trattoria Bongiovanni**. Bongiovanni has enticed Peter DiLorenzi, up until now The Earle's food and beverage director, to be the guiding spirit at his new Italian regional restaurant. The day after Larry's closed, DiLorenzi was already bubbling with ideas for a repertoire of constantly-changing dishes based on abundance of reasonably-priced fresh pasta. His goal is to keep many of his entrees under \$9, which means, he says, lots of "down home stuff" based on diced chicken, pork, or squid, and comparatively few large chunks of red meat.

As a U-M PhD student in history, DiLorenzi first became interested in backwater areas of Italy and France that had resisted modernization. Though The Earle was his first professional exposure to regional cuisines, he comes from a family of cooks in Easton, Pennsylvania, a community of transplanted Italians north of Philadelphia. (Much of his menu, he says, "reflects Sunday afternoons spent with my grandmother, cooking tripe for all the young men of the community who had married 'American' women who didn't know how to cook tripe."

In his new restaurant venture, DiLorenzi will aim for an informal, family atmosphere (in Italy that's what distinguishes a *trattoria* from a more formal *ristorante*, he explains). On the second floor he plans "a real, good-quality wine bar" which he eventually plans to use for monthly public tastings. It will also serve as a reading room for wine enthusiasts, with racks of newsletters and magazines devoted to food and wine.

A scaled-down version of a big-city collectors' auction

Jim Edwards and Ali Amiri sell antiques and Persian carpets; their manager has her own Art Deco shop.

The second-story space above the Lotus Gallery on Liberty Street is now **Edwards Auction House**. Building owners Jim Edwards (of Maison Edwards and the Caravan Shop) and Ali Amiri (of the Persian House of Imports) had trouble renting out the area, which, except for a core of rooms near the stairwell, is open the full length and

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Peter DiLorenzi, who turned The Earle into one of the best-regarded restaurants in the city. He is shown here in The Earle kitchen with former Earle chef Marcie Abramson (right).



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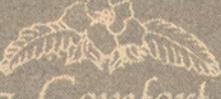
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CHANGES

width of the building. When prospective tenants kept wanting the space divided, Edwards and Amiri solved the problem by taking it over themselves. They've turned it into a display area and auction hall for their scaled-down version of a big-city collectors' auction, along the lines of Detroit's DuMouchelle Auction Galleries. That means "no pots and pans and wagon wheels," says Edwards, just such things as porcelain, old cloisonne, antique furniture, and oriental rugs.

Edwards is the sort of impeccably turned-out fellow who, in his tweeds and slouch hat, seems to improve a neighborhood just by strolling benignly through it, walking stick in hand. He says he's been accumulating fine older merchandise for many years with an eye toward opening an antique shop some day. The auction house struck him as a better idea because it requires less of his own time. It has the same advantage for Amiri, an equally dapper character who got his start in the carpet business before leaving Iran in 1961. Amiri provides and auctions the oriental carpets, while Edwards handles the rest of the merchandise.

The auctions run from noon to five p.m. the last Sunday of every month, following a preview period from eleven to noon. The October auction—the first experience as auctioneers for both men—went well, Edwards says. "Lower-end items" were especially popular with the crowd of fifty people, he told us, though on closer questioning it turned out that what he meant by the term were things like a \$40 Steuben candy bowl and a \$175 Meissen porcelain figurine.

Between auctions, the chairs provided for the audience are moved to one side, Persian and Chinese carpets are laid down in the center of the floor, and the hall becomes a showroom. It's open weekdays from ten to five, and everything is priced and can be acquired on the spot. Contemporary Russian icons on one wall (about \$250 each) look across the room at a Calder lithograph of red and black balloons (\$750), while a \$300 oak spool rocker sits next to a \$975 terra-cotta and green Bokhara rug. Daily browsers interested in taking a chance on getting a better deal can, if they like, specify items they're interested in for inclusion in the next auction.

In the alcove in the back of the hall the shop's manager, a chatty Englishwoman named Connie Bassil, has her own small business. Her **Art Deco Design Studio** handles furniture and small objects in the style fashionable in the 1920's and 1930's. Although sometimes curvilinear, the style is usually symmetrical and rectilinear, giving an effect that one wag describes as "Aztec airways." It was given the name Art Deco in the 1930's as a contraction of the

name of the first show given over to it, the *Exposition des Arts Decoratif* in Paris in 1925. But the name only came into wide use when the style began to attract retrospective attention in the 1960's.

Bassil boned up on Art Deco's history when she organized a show devoted to it while gallery director at Western Illinois University. When she returned to the U.S. this year after a six-month visit in England, she decided to open her own shop, settling on Ann Arbor because she had friends here from working at the U-M's Kelsey Museum some years ago.

Bassil's small space is set up in carefully thought-out displays built around pieces of furniture. A round-shouldered dressing table (\$150) is lit by thin, columnar pink lamps (\$45) and has a mint-green comb, brush, and mirror set laid casually across its mirrored top. (Bassil, still torn between the habits of a collector and a merchant, says she hasn't priced the brush set "because I'm not sure I could bear to sell it.")

One of the pioneers of the Deco revival, Steve Starr of Chicago, loaned Bassil materials for her Western Illinois show and is now one of her suppliers. Bassil says that although many Art Deco objects were designed for mass production and were popularized everywhere by Hollywood movies, it was a short-lived style, and supply is short relative to demand. So in addition to genuine period articles, she'll also carry Steve Starr's line of contemporary reproductions—what Starr calls "Deco repro."

Carpet plunder is the basis of this family business

Spiegel's back room buys blind and sells cheap.

When National Floor Covering in Detroit was getting ready to open an Ann Arbor branch, owner Bob Spiegel was told that the smart marketing move would be to

give the business a more personal name—something in keeping with consumers' current preference for dealing with people instead of giant institutions. So when the Ann Arbor store opened in September at 3382 Washtenaw, just down the hill from Falsetta's Market, it did so as **Spiegel's National Floor Covering**.

Bob Spiegel is the third generation of his family in the business. His father, Al, wanted to call the Detroit store Spiegel's back when it opened on West Vernor Highway in 1961. (That was what Al's father, Max, had called the floor covering store he opened in Chicago after fleeing Germany in 1939.) But in Detroit in 1961, the current marketing wisdom was just the opposite of Ann Arbor in 1982. Family businesses were seen as too small-town, so Al Spiegel made up an imposing corporate-sounding name instead. (Since Max Spiegel had retired and closed the Chicago store in 1956, the Detroit location was the one and only National Floor Covering store in the country.)

The Ann Arbor branch is Bob Spiegel's work, begun when he took over the business after his father's semi-retirement early this year. The curly-headed, thirty-ish Spiegel had lived in Ann Arbor for the last nine years while working for his father as a factory representative, and he knew that while the Detroit store was drawing a fair number of buyers from the Ann Arbor area, other prospective customers were afraid of the neighborhood. (Spiegel says the West Vernor Highway neighborhood is very good, just "very ethnic"—a mixture of Arabs and blacks.) The Ann Arbor branch is meant to reach people who won't go into the city, and to provide an outlet for higher-quality goods that don't sell as well in Detroit.

Bob Spiegel explains that virtually all of the Detroit store's business is made up of what the floor-covering trade calls plunder. Spiegel defines plunder as "what's left over when the mills clean house." He buys first-quality odd lots, discontinued styles, and experimental production runs from all over the



Bob Spiegel in his back room.

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CHANGES

country—sight unseen. "If I want to choose, I have to pay more," Spiegel says. Besides having a one-year contract for all of Mohawk's odds and ends, Spiegel bought truckloads of carpet left over from the construction of the Knoxville World's Fair, and in a recent trans-Atlantic experiment acquired two twenty-foot-long shipping containers of carpet from a German mill. Gesturing at a roll of carpet in an impractical white shade, Spiegel concedes that he sometimes gets stuck with hard-to-sell goods, but says he generally comes out ahead because blind buying is so cheap. "We're giving the competition fits," he claims. "They can't buy it for what we're selling it for."

The new store has a back room full of plunder, but it also has a wide range of "running line goods" (trade jargon for carpet styles still in production). Spiegel says that the running line goods, and the spiffy new showroom they're displayed in, were conscious adaptations to Ann Arbor's presumably more refined sensibilities. Spiegel originally anticipated that less bargain-hunting here would result in sales split about fifty-fifty between running lines and plunder, but so far, he says, the plunder has accounted for closer to seventy percent of his sales.

Craftspeople and mechanics routed by a downtown office conversion

The old AATA bus garage becomes The Atrium.

A big office-conversion project on Huron is displacing some auto-repair shops and craftsmen's studios—that have traditionally been located on downtown's old industrial fringe and that have added a note of diversity to the area. A group of investors headed by Bob Helber has bought the two buildings just east of the Ann Arbor Railroad viaduct and a third around the corner on First Street. They plan to expand and combine them to make a single, 30,000-square-foot complex of prime office space.

One immediate result is that things will be a little tougher this winter for do-it-yourself mechanics. The buildings' most visible tenant, Gary Eaton's **Bay & Tool Rental**, has folded. Eaton occupied the former AATA bus garage at 315 West Huron, renting out space by the hour to people who needed a dry, warm place to work on their cars. (One of the business's charms was a dignified collie that used to wander sympathetically among the struggling amateurs.) **Quadrifoglio**, the professional repair shop that shared Bay & Tool's space, fared better: its owner, Alfa Romeo specialist Rich



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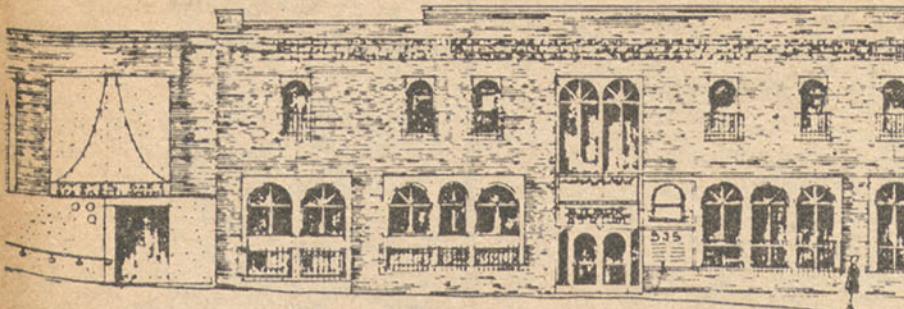
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Rendering of preliminary design for Arbor Atrium facade.

Heberlein, was able to find a new site on South Industrial Highway behind Woodside Auto Supply. The tenant of the First Street building, **Quality Collision**, will also move soon to 310 West Ann—for it, a step up in terms of both working space and available parking.

Relocating will be more difficult for Eaton's basement subtenants, the **West Side Work Space**. Woodworkers Joe Hippler and Pat Thurkow and metal artist Richard Rice founded the Work Space five years ago to provide studios for artists whose work, like their own, can't be done in ordinary office space. "It would be very hard for me to be upstairs over a lawyer," Rice notes drily. "He might not like my hammering over his head." Hippler and Thurkow (who sell through 16 Hands) have bought a house to work from, but Rice says he's still looking. Between rising rents and the continuing conversion of commercial space to offices, he says, it's getting extremely difficult to find a suitable place downtown—a marked change from just five years ago. Loretta Hubley, a Work Space tenant who runs The Studio for Lithography & Etching, reports similar problems. She's been looking without success for a new site for her printmaking shop since last September. Other tenants who also have to find new places by early January include metal sculptor Rick Burns (who works in the handsome, conservatory-like structure at the rear of the building), mandolin-maker Jamie Clarkson, piano-tuner Laurie Blakeney, and pasta maker Monique Jurgel. At this point the most promising prospect is the one-time bedding factory immediately west on Huron Street, most recently occupied by Ann Arbor Computer. In July a group of individuals involved in theater, film, and video organizations opened the Performance Network, a small theater, in the rear of the building. Now, according to the Network's Jim Moran, the landlord has tentatively agreed to let him coordinate the rental of an unfinished area of the main floor as studio space (though at rents somewhat higher than the Work Spaces's).

Ironically, the Work Space itself was started after Rice, Hippler, and Thurkow had to move out of a building at Ashley and Liberty to make room for an office conversion—a conversion that then took five years to accomplish. There's no sign of such delay this time. Bob Helber, one of the buildings' new owners, expects construction to begin in

the First Street building this month, with the first space available for leasing by spring. The building nearest the viaduct, now used for parking, will be retained for the same use, and the major changes will center on the Bay & Tool building. Plans call for extending the partial basement, cutting an atrium down through the center, and adding a third story on top. Except for the addition, exterior changes will be largely confined to new window treatments on all three buildings. (Greg Fenerli's corner building housing The Rubaiyat will not be part of the complex, but its exterior decor will be changed to match, too.) According to Helber, the new complex (to be called Arbor Atrium) should be fully complete by January of 1984.

Does it really make sense to go to such lengths to add even more downtown office space in a market that's already soft? Bob Helber says it does. Even before construction has begun, he says, forty percent of his space is leased. We talked with other cognoscenti of the downtown real estate scene who are less impressed with the wisdom of the project. "I think they're nuts," said one. "It's not the right location for prime office space."

Assorted notes

Wherehouse Records opened its second Ann Arbor store in October. (There are three other stores in the Lansing-based chain.) The new store is in the basement under the Bagpiper shop on South University, but its decor counteracts the subterranean location pretty effectively—lots of natural wood and bright posters (Pink Floyd, Billy Idol, Kenny Loggins) keep things from getting gloomy. Most new LP's are \$5.99, according to manager Brian Bodycombe, making the store competitive with State Discount down the block. Special orders, which State Discount doesn't do, seem to be a big draw. Like other Wherehouse stores, it also carries video game cartridges, but its college-student clientele isn't very interested in those, Bodycombe says. A Convenient Ticket Company (CTC) terminal, which allows the store to sell tickets to concerts and sporting events throughout the Detroit area, is more popular. One surprising touch: a TV set tuned to MTV, the rock music cable channel that shows videotapes prepared by bands to accompany record releases.

(continued on next page)

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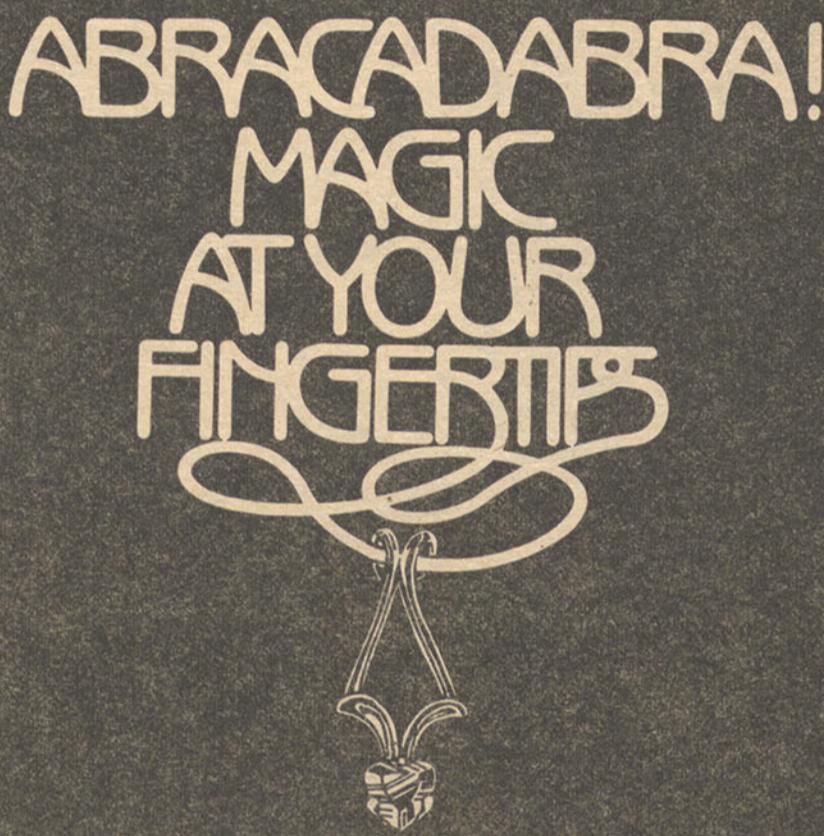
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CHANGES

The **M Den** opened in Briarwood last month, coincidentally just about the time that the U-M clinched the Big Ten football championship. The store is made to order for Rose Bowl fever, since it's largely devoted to "M" insignia athletic clothing and gifts. Offerings run the gamut from mirrors to pillows to Christmas ornaments, says owner Dave Hirth, who adds cheerfully, "We'll have just about anything that you can put an "M" logo on and we can get." Hirth and his partner, Doug Horning, already sell similar merchandise through the Stein & Goetz sport shops they own in town, but wanted to be in Briarwood to reach a larger pool of shoppers. The **M Den** does not reflect any disenchantment with downtown, though. According to Hirth, "We didn't want to take the whole store out there," he says, which is why the mall location has neither the Stein & Goetz name or its sports-equipment lines. "Stein & Goetz is synonymous with downtown Ann Arbor."

A one-hour photo lab will open in Westgate around the middle of December. **Foto-1** is going into a small new storefront (designed by Westgate's owner, architect Don Van Curler) set in between T.J. Maxx and True Value Hardware. It's owned by Bill Van Cleve, who once ran a used clothing store in Ann Arbor called Carrots, and Gerry Snyder, whose family recently sold its vending machine-jukebox-electronic game distributorship in Detroit. Vest-pocket labs like **Foto-1** first became possible when a new generation of small film developing and printing machines hit the market three years ago. Already, says Van Cleve, there are eleven hundred of the small labs across the country, most of them independent operations like **Foto-1**. In Ann Arbor there's One-Hour Photo on Church Street and Quick Foto in Briarwood.

Furatena, the gem and jewelry store next to Cubecraft on Washington Street, has turned its basement into **The Depths**. The subterranean showroom, which co-owner Carol Parker describes as "grotto-ish," is designed to highlight the store's mineral specimens, the largest of which, like a forty-pound piece of quartz from Arkansas and a purple, thirty-pound amethyst horn, are displayed like sculpture on pedestals. Extending the store's past emphasis on South American items, there's also a new line of brass and copper from Asia and Europe, like a three-foot-tall brass casting of a parrot on a stand (\$90).

After a stay in Maple Village, **Personettes** has moved back to East Liberty Plaza. (The row of renovated shops across from the Federal Building was its original home before a former owner took it out to the strip.) The new owner, Sally Myers, is responsible for the

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change of heart. She's a neat, friendly young woman who, like the Person-Ettes concept, hails from Toledo. A Person-Ette, for those who haven't seen one, is a black-and-white drawing of a figure engaged in some readily-identifiable activity—like a nurse holding a hypodermic needle, or a man bowling—into which an individual's name has been integrated.

Toledoan Patty Curtin came up with the idea seven years ago as a gift for a hard-to-buy-for golfer. Curtin has since copyrighted the name, the concept, and more than 125 different designs covering occupations from carpenter to veterinarian and hobbies from baseball to weightlifting. Sally Myers, a former elementary-school teacher, says she's one



Person-ette for an artist named Sally.

of about fifty Person-Ettes dealers authorized to use Curtin's idea. Most are in the Midwest and the South, and most are women. The individual designs are generally \$25, matted and framed, while larger family groups are \$35. In addition to personalizing Curtin's designs, dealers like Myers also create custom designs for unusual situations, like the customer who wanted one that showed a winter home in Florida. So far, Myers says, the occupations most in demand here have been doctor, dentist, and, unexpectedly, stewardess. One stewardess who found the store during a layover in Ann Arbor apparently passed the word through the airline grapevine, with the result that others now come by regularly during their own layovers between flights.

Eight months after leaving downtown for the Roundtree Shopping Center in Ypsilanti, Fischer Hardware has gone out of business. Owner John Dillon told *The Ann Arbor News* that the precipitating factor was the failure of its mortgage-holder, Community Bank of Washtenaw, last spring. The failure tied up the assets of the century-old store and made it impossible for Dillon to get new financing needed to stay afloat.

Hard times in the home-building business brought Kitchen Suppliers, Inc. into town at the end of November. It's in the small shopping center on South Industrial Highway, next door to the Colonial Lanes. Five years back, owner Don Ziegler says, the Brighton distributorship he and Don Fisher founded in 1971 was shipping cabinets for fifteen to eighteen kitchens a day to three hundred builders in southeastern Michigan. These days,

builder volume is down to six kitchens a day, and Ziegler and Fisher are looking to diversify into the do-it-yourself remodeling business through their own retail stores.

The Ann Arbor store is managed by Kathy Albaugh, who laid out the display area as a series of alcoves and recesses that lead browsers through twenty different kitchen and vanity displays. Albaugh was formerly the distributorship's head designer, and the displays are all her work as well. In one eye-opening layout, bold, geometrical red-and-white patterns—herringbone-patterned tiles on the floor and cross-hatched, graph-paper-like wallpaper—are played off against light brown, custom-made oak cabinets. Albaugh also designs kitchens for customers, for a fee that can be applied toward the cost of the cabinets.

By acting as its own middleman, Don Ziegler says, Kitchen Suppliers can offer discounts as high as forty percent off list price. The company is a distributor for Merillat, the Adrian, Michigan, firm that Ziegler says is the second largest cabinet maker in the U.S. Stock Merillat cabinets might run \$1,500 for an average kitchen, Ziegler says, compared with \$2,800 to \$3,500 for the store's two custom-made lines, Crystal and Rich-Maid.

The store is opening a little later in the year than Ziegler would like—he's missed most of the September-to-December peak remodeling season—but, like everyone else, he has to wait six to eight weeks for custom orders, and his last displays didn't arrive until mid-November.

There's been renewed activity at a couple of former campus-area gas stations. Amoco Oil Company is converting the former Standard station at Packard and Hill into an Amoco convenience store. It's been empty since long-time operator Arvle Golden retired last year. The one-time Texaco station at William and Thompson, which began its restaurant career as Biff's in 1970 and later was home to Saca Taco, is about to become the third Jimmy's Filling Station. (The two others, in Saline and Brooklyn, are also in former stations.) Owner Jimmy Carres says the mostly-takeout restaurant should be ready in January, serving subs, pizza, ribs, spaghetti, "and our own line of seafood—not that portion-controlled stuff."

Downtown, another former station is vacant once again. Budget Tire, which occupied what used to be a Marathon station at Ashley and Huron, closed early in November. The closing may just reflect the shrinkage of the replacement-tire business caused by the increasing acceptance of radial tires. (Radials are more durable, and so need to be replaced less often, than older bias-ply tires.) But the timing of Budget's departure may also have something to do with the fact that developer Dick Berger holds an option on the building, which lies within the area of his proposed Huron Plaza project.

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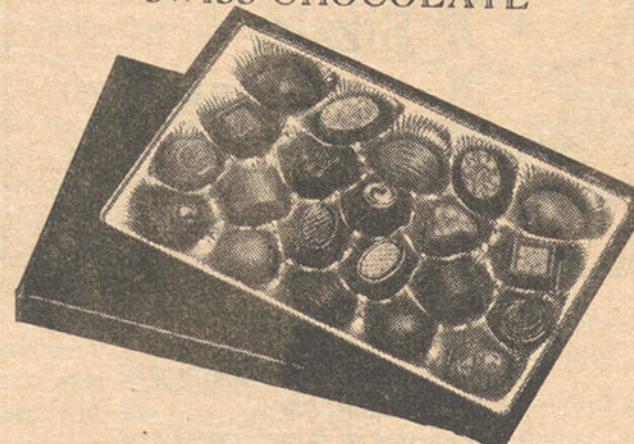
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2. Vegetarian sizzling rice soup with snowpeas and waterchestnuts (for 2) 4.50
3. Chinese green and tofu soup (for 2) 3.25
4. Cold noodles with spicy sesame sauce 2.00

Main Course

5. Home style soy bean cakes with vegetables 6.45
6. Famous moo shu vegetables with 4 Mandarin pancakes 6.95
7. Chinese cabbage with mushrooms 5.95
8. Sauteed fresh broccoli 5.45
9. Vegetarian's delight (assorted Chinese vegetables) 5.95
10. Vegetarian fried rice 4.40
11. Vegetarian fried soft noodles 4.40
12. Chopped soybean cakes in spicy sauce 5.95
- *13. Eggplant in spicy ginger and garlic sauce 6.45
- *14. Broccoli in spicy ginger and garlic sauce 5.95
- *15. Sauteed string beans in spicy sauce 6.45
- *16. Sauteed Chinese mushrooms, bamboo shoots, snowpeas 6.95

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Recommended: Almost everything, especially sweet-sauced, thin-skinned spring rolls; Pha-Nang Nua beef curry; Gai Phad Prig Haeng (chicken); Phad Thai (noodles); and soups like Tom Yum Goong and Tom Kha Gai.

Price Range: Appetizers and soups \$3-\$5 range; entrees \$5-\$7 range, with combination plates \$8-\$9 at dinner for two; luncheon plates \$4-\$5. Carryout.

Hours: Lunch, Tues.-Sat. 11:30-3. Dinner Tues.-Thurs. 5-9:30. Fri. and Sat. 5-10:30. Live classical music from Thailand Sat. night. Reservations accepted for four or more.

Among Ann Arbor's large number of regular restaurant patrons are some who make a point of checking out the new and the unusual. These unofficial scouts, often enthusiastic and knowledgeable eaters, can make or break a new place. When Siam Kitchen opened last winter, these explorers immediately trooped out to the Westgate shopping center to try what purported to be the authentic cooking of Thailand. Seldom have I heard such a unanimous opinion of a new restaurant. The word I most often heard used to describe it was "extraordinary."

One of our party on a recent evening

felt Siam Kitchen's location was ungenial. "I don't like to go to a shopping center for dinner," he grumbled. But convenience of access certainly compensates for any possible lack of tone in the surroundings, and the restaurant, deeply recessed at the elbow in the long line of Westgate stores, seemed to me an extremely pleasant oasis in a generally attractive shopping center. After I had eaten there, my only concern about the location was that it might lead people to take the place not as seriously as they should.

This is not an eat-on-the-run, casual kind of place, though it is socially informal. The thinking behind the cooking it offers is serious. The preparation of the various dishes is careful. Uncompromised authenticity, achieved by importing many ingredients from Thailand—even coffee—is the hallmark of the place. Its mood combines dignity with friendliness. Service is graceful. Siam Kitchen is, in fact, extraordinary.

Our party of seven ordered three appetizers to share, which turned out to be plenty. We were provided with extra plates. S'tay Gai (\$4.25), chicken strips marinated in coconut milk and cooked on skewers, came with a peanut sauce that was at once hot, sweet, and intensely peanutty. One's enthusiasm for the sauce would depend on one's liking for peanuts. The coconut milk marinade interested me more. Coconut milk was to appear again in a soup, a curry, and an entree, lending a mellow sweetness to the heat and intensity of other flavorings. An often subtle, underlying sweetness characterized many dishes on the menu.

Sometimes the sweetness is as obvious as that in Chinese sweet-and-sour pork.

The Dhiterojana siblings, Koravika ("Mannie"), Phornthep ("Lek"), and Thipaporn ("Paew") with some popular dishes.

Such is the case with Po-Pia Siam rolls (\$3.25). These deep-fried spring rolls, with rice-paper skins as delicate as filo, are filled with shredded pork, bamboo shoots, and dried mushrooms. Their very sweet, syrupy sauce is delicious with the highly seasoned filling. A small taste of spring roll is just the right foil for Mee Krob (\$3.75), a large offering of pungently sauced, tiny crisp noodles with chicken and shrimp in them. These appetizers come in substantial quantities that encourage sharing. Some don't differ very much from entrees in either character or quantity. One could make a meal of appetizers.

Superficially, Thai cooking seems to be a combination of borrowings from the cuisines of China, India, and even Japan. But though these influences are certainly a part of it, in every dish there is a characteristic Thai method, Thai ingredient, or Thai concept at work. Keow Nam (\$2.25) is described on the menu as pork won ton soup. It resembles won ton soup, but it is more complicated and highly seasoned, with thin slices of barbecued pork and preserved cabbage in it. Tom Yum Goong (\$4.50) is a marvel of a shrimp soup, to which lemon grass contributes a citrus aroma and chili and lime juice add their own emphasis. Tom Kha Gai (\$3.75), basically a rich chicken soup, is sweet and sour from coconut milk and lime juice and decidedly hot from chili paste. It also contains galanga, the skin of a root which contributes a wonderful flavor of its own, rather like citrus peel, but softer and not bitter.

(continued on next page)



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From the entrees, we ordered Mongolian beef (\$6.50) to see if it, too, would have an added Thai fillip. It did, but I was at a loss to identify the flavors in the beef's marinade or in its outstanding sauce. A crisp pile of raw vegetables balanced the pungency of the meat.

All Thai curries feature a liquid sauce, never thickened. Pha-Nang Nua (\$5.95) is an outstanding beef curry made, I was told, with curry paste, shallots, lemon grass, coriander, cumin, galanga, and coconut milk. I was crazy about this dish. It illustrated something I was by now beginning to recognize. The balance, even in a dish such as this with all these ingredients, is so finely tuned that you can be separately aware of everything in it if you concentrate. A mouthful reveals its flavors in layers of sensation that please your nose, every corner of your mouth, and even your throat.

See Krong Moo Ob (\$5.95) featured pork loin marinated in honey, hoisin sauce, garlic, and pepper before being barbecued. It is called spareribs on the menu—a misnomer. Chicken, stir-fried with cashew nuts and lots of garlic and onions, is the restaurant's best seller. Called Gai Phad Prig Haeng (\$5.95) it is excellent, but beware the whole hot pickled chilis that lurk in the dark brown sauce. Another chicken dish, Gai Phad Prig Phaow (\$5.95) is even hotter, though without the little nubs of heat from whole chilis, and comes with wonderful broccoli stir-fried and still shapely.

Goong Tod (\$7.95) is huge shrimp cooked quickly to preserve plenty of bite in their texture. Garlic and pepper are the principal flavors this time. Again, crisp raw vegetables provide cooling contrast. Pla-Jian (\$8.50) is a deep-fried whole flounder with ginger and pork gravy—very good but difficult to share. Flounder has little meat on its bones. Not to be missed is Phad Thai (\$4.95), fried rice noodles with crisp fried tofu and little shrimp crumbled in it and peanuts on top.

All the desserts are syrups or custards poured over crushed ice. I liked Rambutan, or hearts of palm (\$1.50). Luk Tan Sai Rung, similar but with a syrup reminiscent of melted popsicles, didn't appeal to me. Both iced tea and iced coffee (\$1.00) are heavily sweetened and have a splash of evaporated milk in them. I hated the tea but, to my great surprise, I loved the coffee. The beans come from Thailand.

Siam Kitchen will soon expand forward into the courtyard it occupies. Throughout the renovation it will remain open, appearances to the contrary. The Dhiterojana family, led in this venture by Thipaporn ("Paew"), the manager, and her brother Phornthep, the chef, is to be congratulated for their unusual and excellent restaurant.

—Annette Churchill



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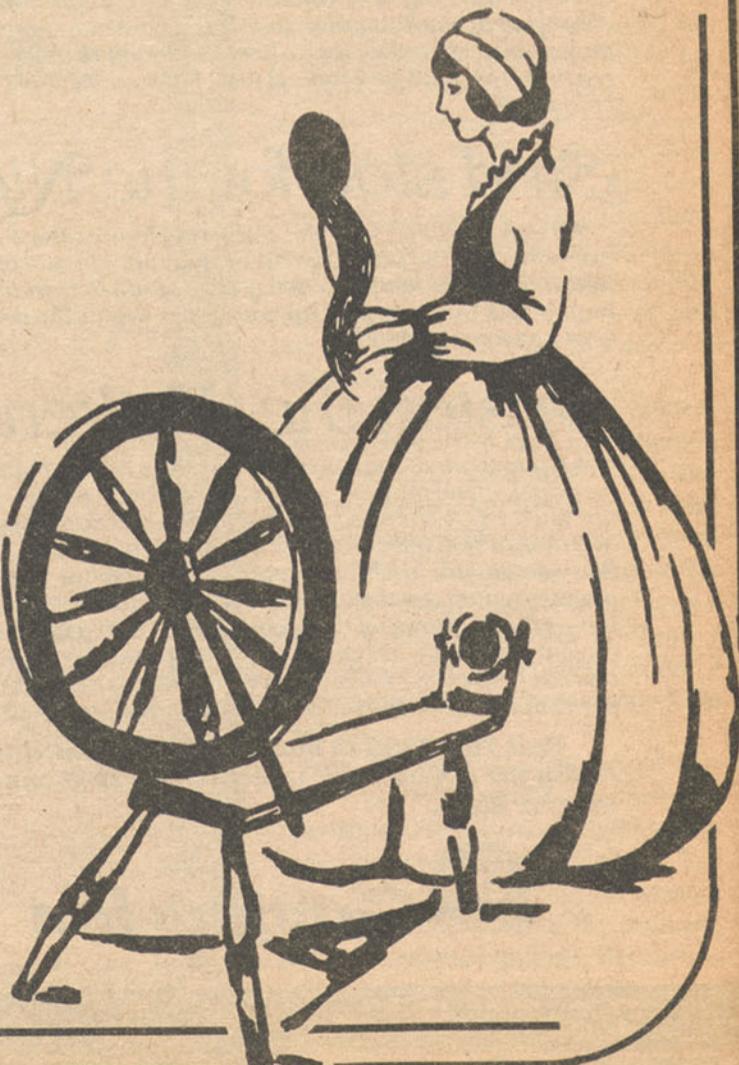
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THEN & NOW



COURTESY OF HARRY KOCH

Walker Carriage Co./ Ann Arbor Art Association

In the nineteenth century, when industry was on a much smaller, more local scale, a good-sized county seat like Ann Arbor could be expected to have at least one carriage factory, probably more. Ann Arbor had several. The biggest was Walker and Company's Ann Arbor Carriage Works, whose legacy is the handsome red brick building on West Liberty now occupied by the Ann Arbor Art Association.

Walker and Company catered to the high-class end of the carriage trade. U-M regent and publisher Junius Beal would have nothing but a Walker carriage, and Ann Arbor Mayor Samuel Beakes, eager

to spread the fame of local products, succeeded in convincing Grover Cleveland's administration to purchase two vehicles from the Ann Arbor Carriage Works. The firm also made more plebeian products such as merchants' delivery wagons, simple fire wagons, and spring wagons for farmers taking produce into town. Light sleighs called cutters were made and sold for use in winter months on Ann Arbor's snow-packed streets. Most townspeople, of course, could afford neither the carriage, the cost and feeding of the requisite horse, nor the stable in which to house it. For occasional outings, they could rent a rig from the

Walker Livery Company, which the Ann Arbor Carriage Works also supplied with vehicles.

Christian Walker founded the carriage factory in 1867—an opportune time, because Ann Arbor (like most Northern towns) experienced great growth in construction, industrial expansion, and general overall wealth in the years just after the Civil War. Within a few years the firm had outgrown its original wooden building on Washington Street, and in 1886 Walker erected the sizable, 7,200-square-foot structure now occupied by the Ann Arbor Art Association. A while later the manufacturing area was enlarged by adding an interconnected factory building fronting on Ashley.

Unlike many carriage manufacturers, Walker and Company made each carriage nearly from scratch, from the springs and axles welded in the smith's

shop to form the chassis, to the wheels, shafts, and bodies made in the wood-working shop. Leather upholstery and oilcloth tops were put on in the trim shop. The oversize suspension springs the company used to make Walker carriages relatively easy to identify. Though the showroom had some assembled models on hand for immediate sale, most vehicles, no matter how modest, were custom-made according to the purchasers' particular specification in a process that usually lasted four to six weeks. Most of the time went into drying paint.

The working environment at shops like this was a far cry from the automobile factories that supplanted them. Workers specialized in a particular craft—smithing, woodworking, painting, or upholstery. Far from being interchangeable elements in an assembly line, they advanced from apprentices to skilled

(Above) Employees of the Ann Arbor Carriage Works sometime between 1886 and 1888. Harry Koch, who loaned the photo, says that founder George Walker is fifth from the left (in black apron). Next to him, Koch says, are trim shop head Michael Grossman (in white apron) and woodworker George Walker (in black).

(Right) On a windy day, assorted associates of the Ann Arbor Art Association adopted the pose of their predecessors nearly a hundred years before. From left to right, loft artists GraceAnn Warn and Ann Wood, volunteer Sabra Feldman, education director Pat Eriksen, volunteer Jane Hawkins, board member Dick Macias, director Marsha Chamberlain and her assistant Susan Monaghan, loft artists Char Bickle and Kay Yourist, assistant director Amy Cohn, loft artists Chris Roberts Antieu and Mary Gentry, exhibit gallery director Susan Froelich, and volunteer Linda Hyatt.



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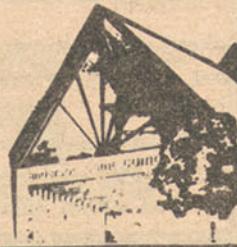
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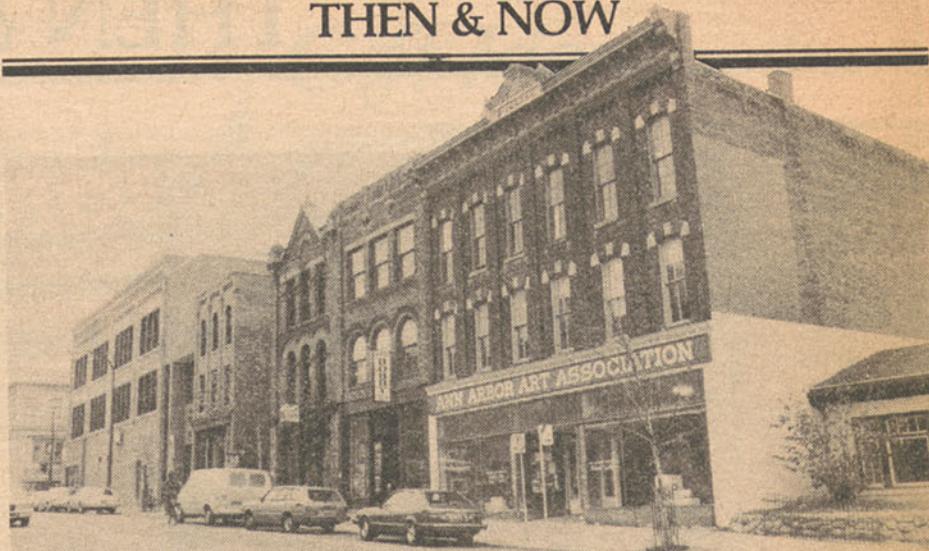
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THEN & NOW



The Ann Arbor Art Association, founded in 1909, bought the Walker Building in 1976. The city had acquired it and the adjoining two buildings in the 1960's with the idea of tearing them down for parking. Growing sensitivity for historic preservation led to a turnaround in which the city legally protected the buildings as part of a historic district. After a three-year renovation, the Art Association now has a large first floor gallery and shop, classroom space on the second floor and basement, and loft space rented to working artists on the top floor.

craftsmen in careers whose masters commanded a natural respect and authority. In a small shop (Walker and Company seems to have had from twelve to eighteen employees), workers were much more likely to feel responsibility and pride for what they made.

The Ann Arbor Carriage Works prospered from the start. Christian Walker lived in an elegant brick Italianate house on the northwest corner of Liberty and Seventh. (It still stands, painted grey and without its porches.)

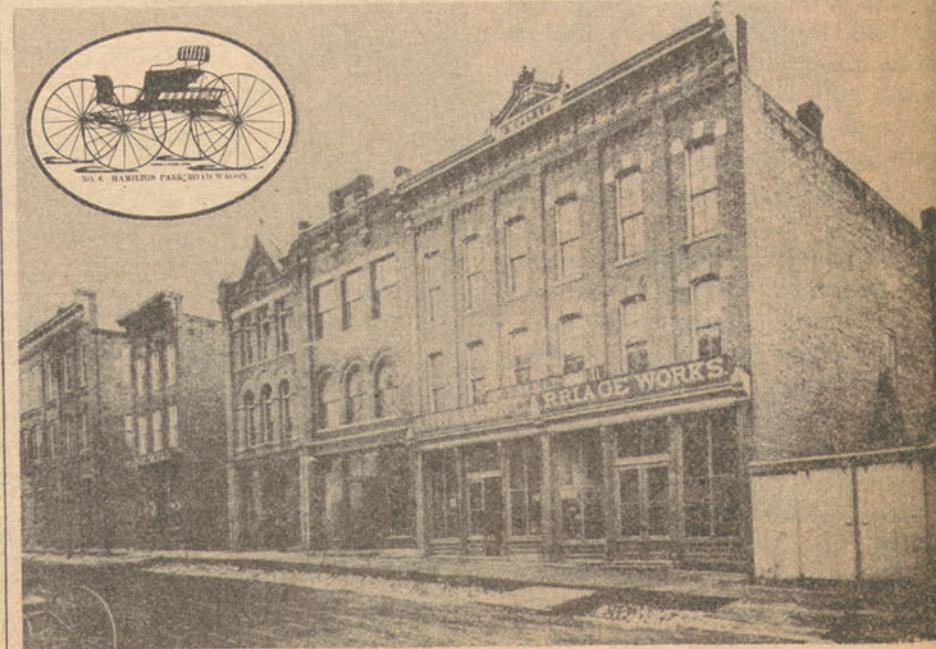
After Christian Walker's death in 1888, it seems that the firm retrenched somewhat. It was owned and managed by trim department head Michael Grossman, master blacksmith Christian Braun, and George Walker, Christian's brother and the head of the woodworking shop, who took over sales. They built a new but smaller building on West Liberty, now occupied by Rider's Hobby, joined it to the Ashley Street factory by a freight elevator, and moved the showroom there, selling the larger Liberty Street building to the Henne and

Stanger Furniture Company, which stayed there until the 1950's. An old advertisement painted high on the building's west wall may still be seen: HENNE & STANGER. FURNITURE, CARPETS, DRAPERIES, ETC. UNDERTAKING. (Furniture stores often used to be undertakers as well because they stocked the coffins.)

The carriage company did its best to keep up with changes in transportation. When bikes became popular, Walker's became, according to its advertising, "the most extensive dealer in the city," selling Columbia bicycles. Later, Walker employees used their skills in repairing some of Ann Arbor's earliest automobiles. Walker and Company even produced a few cars for the local gentry, buying the chassis with motor and transmission and then making the bodies.

Carriages, not cars, were what the firm made best, and by 1921 it was clear that carriages had had their day. The three owners were ready to retire anyway, so they decided to close up shop.

—Grace Shackman and Mary Hunt



1893 photo of Liberty between Main and Ashely. (Inset)Hamilton Park Road Wagon manufactured by Walker & Co.

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